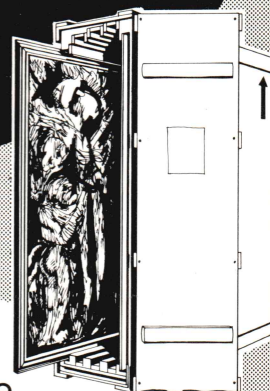


Museum News

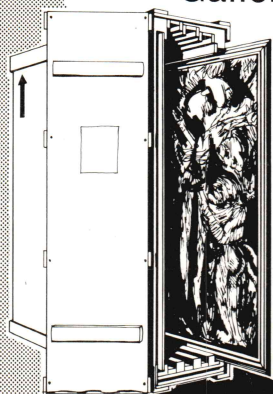
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Museum News

Saving Ourselves: Our Rural Heritage/21

William H. Tishler

A new outdoor museum in Wisconsin preserves the state's pioneer beginnings.

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Cover

This photograph, taken in 1895, of the H. C. Larson farm near Patterson appeared in *Northern Wisconsin, A Handbook for the Home Seeker*, one of the guide books published to entice immigrants to the state. An article on the efforts to preserve Wisconsin's pioneer heritage in an outdoor museum begins on page 21.

Picture Credits

Cover: State Historical Society of Wisconsin; 15, 16, 19: The Henry Francis du Pont Winterthur Museum; 21, 22: The Andrew Dahl Collection, State Historical Society of Wisconsin; 23 top: State Historical Society of Wisconsin; 23 center: State Historical Society of Wisconsin, gift of Edith Shufelt; 23 bottom: Charles Van Schaick, State Historical Society of Wisconsin; 24: The University of Wisconsin, Madison; 25: drawings by Hank Macari; 26: Steve Dunwell; 27, 28, 29 top: Jack E. Boucher; 31, 32, 33, 34, 35, 36, 37: Yale University Art Gallery; 38 top, 41: Christopher Crosman; 38 bottom: Nancy Miller; 44: Eric Sutherland; 46: Neil Huston; 47: Gordon Peery.

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From the Director

In a period that has emphasized conformity, it is reassuring to see evidence of appreciation for the diversity of our national heritage. I refer you to the articles in this issue on Old World Wisconsin and Lowell's National Cultural Park as but two among many such examples of the regional awareness which is on the increase today. For generations our ideal has been symbolized by the melting pot, unfortunately interpreted, especially in recent years, as a homogenizing process. Perhaps it is time we found another figure, because certainly we have long since recognized that increased conformity is not the answer. Our Canadian neighbors use the image of a mosaic to describe their ideal of the relationship of the congeries of groups representing the many ethnic origins and diverse traditions which make up their lively society. What most often comes to my own mind, however, is something like a *bouillabaisse*, a *paella*, or a good old-fashioned stew, a rich mixture in which the ingredients retain their own flavor and yet combine to enhance the whole.

The real enemy lurking behind the drive to conformity is mediocrity, as can be seen in the process of leveling out the English language to become standard radio-televisionese, where much has been lost, not only in color and character, but also in precision. The same is true of the various professional jargons that have evolved, among which bureaucratese stands out as particularly offensive. The answer then, in this as in so many other aspects of our lives, is the application of standards. Those standards, however, must allow for both individual and group idiosyncrasies. They must permit discrimination between slovenliness of statement, and therefore of thought, and a true regional or ethnic accent or idiom. They must provide scope for legitimate differences of emphasis and interpretation, and for a free and vivid expression.

The reawakening of interest in ethnic traditions, appropriately encouraged by the Bicentennial, is expressed, on the one hand, by the current movement to establish Hispanic-American and Native American cultural centers, to cite but two examples, and, on the other, by the recent conference involving Mexican and American museums that explored the possible areas of cooperation and found common ground, despite political boundaries, among institutions of diverse cultures and traditions. Certain areas of history, heretofore overlooked or misinterpreted because of traditional attitudes, are being reassessed. This healthy process should lead to the rediscovery of things shared as well as to the recognition of stimulating differences, and to a new respect for the ideals they embody.

Because of their humanistic interests, whatever the discipline in which they work, people associated with museums are particularly conscious of the values represented by this varied tradition. The concern of museum professionals with ethics and standards, increased by the pressures of recent years, should encourage the processes of discrimination and of interpretation necessary to present the achievements, the discoveries and the creations of the past, and to enliven them by constantly relating them to the restless change of the present. As President Carter stated awhile back, "We should strive to obtain greater assistance and incentives for local, state and regional . . . institutions and organizations. . . . We need to give our own diverse American cultural heritages the respect and recognition they deserve." Through our museums and those who work in and with them we can both preserve and celebrate that rich diversity which is the basis of the American tradition.

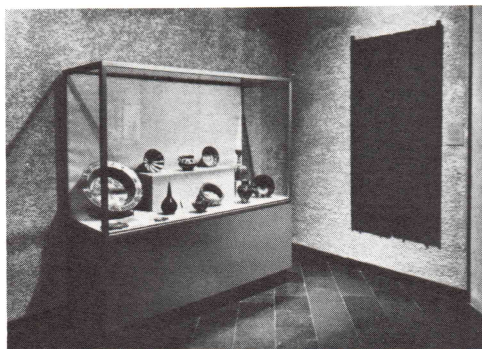
Richard McLanathan

March/April 1977/3

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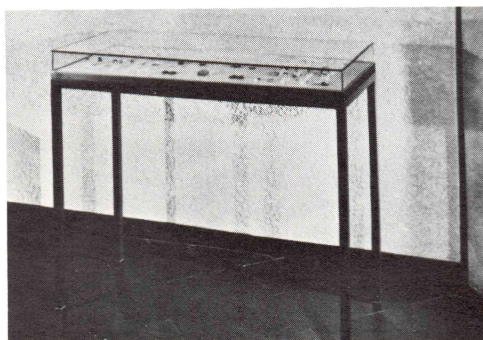
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Letters

A Profile Wins Praise

Congratulations on publishing Avis Berman's article on Juliana Force (November/December 1976). She was a great woman and Berman has treated her subject beautifully. My heart was touched as memories came back to me.

I hope for more such articles.

Marvin C. Ross
Washington, D.C.

Remedying a Neglect

Though Bruce Evans' review of *200 Years of American Sculpture* (November/December 1976) ended on a positive note, albeit hesitantly, I fear that such reserve has underestimated the value of this book. Evans has made some interesting comments regarding the essays; however, he has neglected the slightest mention of the numerous biographical sketches of both prominent and lesser known American sculptors. In addition, each biography is followed by several excellent bibliographic citations for further study. Evans is obviously aware of the many problems encountered by the Whitney in presenting a show of this magnitude, but this book, as all books, must be judged in light of its intrinsic worth and value for students, researchers and laypersons who require both a broad overview of the much neglected subject and reliable information and references on the numerous individuals who have contributed to the art of sculpture in the United States.

Fraiser McConnell
*Assistant Librarian,
Meyer Library
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Arts and Crafts*

Thoughts Provoked by Accreditation

May I express my most sincere admiration and appreciation for the accreditation symposium in the November/December issue.



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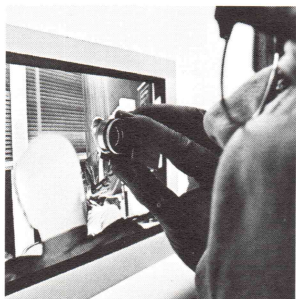
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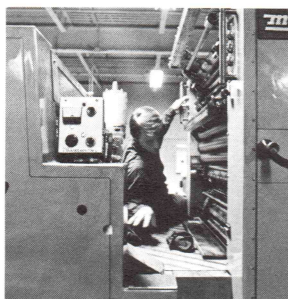
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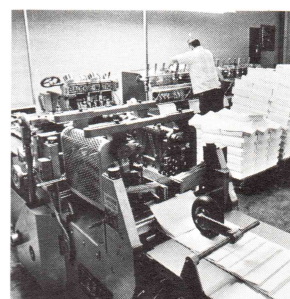
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the Seattle Skyline," Cary Tolman,
photographer, Seattle*

Having been specially interested during the formative period of the program, I am particularly gratified at these evidences of its increasing maturity and the promise that it marks a whole new era in the development of museums as significant social instruments.

Hugo G. Rodeck
Northglenn, Colorado

Your issue on accreditation was read with interest. I certainly agree with the general assessment that accreditation is a major step forward. It has enabled museums to take a good look at themselves and has begun to set significant standards for the profession.

In the article by Mildred S. Comp-ton, "Accreditation: What It Can and Cannot Do," I am not in complete agreement with the concept outlined in the section "Outside Accreditation's Authority." In regard to the ethical questions relating to

professional staff and the board of trustees there is something which can and should be done. In Section II of the accreditation questionnaire, the following question is asked: "Has the board of trustees officially defined its role and that of the professional staff?" When the answer to this question is no, I believe accreditation should be withheld until the institution can answer it to the satisfaction of the accreditation commission. Section II should be subject for serious investigation. Inadequacies here should be grounds for rejection as much as in any other area of the questionnaire. If this were done it would force museums to become sensitive to professional standards and ethics, particularly if the non-profit tax status of museums could be dependent on their professional standing (*i.e.*, accreditation).

Museum professionals should insist that some teeth be put into this

aspect of the accreditation procedures.

Anthony N. Landreau
Curator of Education,
Carnegie Institute

Deaccession Is Deacceptable

In this profession we're used to being done in by the press. But how many know the full horror I'm about to reveal—perhaps for the first time? "*Deaccession*" is not a word! It's nothing but an error for decession. I'm sorry.

You won't find decession in a pocket dictionary. Look in your unabridged. It's rare. Naturally, since folks used never to discuss the subject.

I can't tell you exactly when matters first went awry, but I know what happened after that. About eight years ago, when I first heard "deaccession," it was a laughable bit of house jargon in one office. The re-

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Letters

porters came later and didn't invent it. Another thing they didn't do was look it up. They just found the young freak and spread it like plague. We swallowed. Excepting me, of course. The more gullible legal minds were taken in too, if that's any comfort.

The peril now is that some rotten dictionary will give its blessing. I can see it—a lexicographer's scoop. Deaccession: (fr. *L de ad cedere*). . . . That's either gibberish or Latin for play the accordion.

David Vance
Centereach, New York

[Ed. Note: Mr. Vance's letter has caused us considerable anguish, and we hope when he reads "deaccession" in these pages he will forgive us our flabbiness. Like conflicts that escalate and people who contact rather than write or phone, objects from collections will, on occasion, be deaccessioned.]

Our Error

In checking "Accredited Museums as of May 1976" in your November/December issue, I was about to rise up in my wrath over the omission of our own prestigious institution when I spied it—or rather a misspelled version of it—under Louisiana. Mississippi gets little enough credit these days for its cultural advances. We do not appreciate being considered an offshoot of some other state—even an admired neighboring one.

We are very proud of being the only accredited art museum in the state and we cherish the description given us by the Accreditation Commission as being a "gem of a museum." Hence our desire to be correctly styled and located.

Robert C. Hynson
*Chairman, Board of Trustees
Lauren Rogers Library and
Museum of Art
Laurel, Mississippi*

[Ed. Note: We apologize to the Lauren Rogers Library and Museum of Art and the Mississippi State Historical Museum for inadvertently relocating them in Louisiana. We also apologize to the state of Mississippi for the typographical sleight of hand that eliminated it from the Union.]

Fine Tuning on Audio Tours

Mary Ann Tighe's article, "Tuning in to Audio Tours" (May/June 1976), was a well thought out analysis of audio in museums. Tighe shows an astute appreciation of both the virtues and the limitations of audio tours. The main thrust of her article, the need for "a responsiveness to the medium on the part of museum educators," is valid and important.

Tighe has written her article from the perspective of an education specialist in an art museum. While I agree wholeheartedly with most

from the eye of the bird



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Letters

of what she says, she has made several observations which may be perfectly valid for art museums but not for other situations.

I have been involved for over three years with the creation of audio programs for all types of institutions. I would like to indicate where my experience has brought me to different conclusions.

She states, for instance, that "transceiver systems are not suited to the presentation of precise information," but this statement may not be true depending on the situation. For example, on one station of the audio system at the San Francisco Maritime State Historic Park, a narrator reads a list of nine steam schooners together with the places and dates of their sinking off the Pacific coast. The hazards of sailing are more vividly portrayed by this last than by any generalization about the hazards of ocean travel.

At a historic site, frequently there is very little [primary material] remaining. The audio may need to tell the whole story, with much precise information, if the visitor is to understand the significance of the spot.

Precise information that doesn't make a point has no place in any educational presentation. Where precise information makes a point, it is as much at home in a transceiver system as it is in any other medium of communication.

I feel that Tighe is too hard on the frequently used method of writing scripts from a curator's comments, and she is not entirely accurate in describing that method. First, a good, professional writer will become informed, in a general way, about the subject of the exhibit. Then, in walking through the show with the curator, the writer acts as an intelligent layman, asking questions about the exhibit. The result is usually a script that relates well to the visitor's interests and needs. It is also important to note that this method usually is used for special

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Letters

shows, where there is no time between hanging and opening to create a presentation that is "shaped and reshaped."

Another point to which I must take exception is that a professional voice is "a voice devoid of personality or eccentricity." A professional narrator knows how to use inflection, pauses, pace and dynamics to bring out the full meaning of the text and to give variety to the presentation. While a voice with a foreign accent might, as Tighe states, add interest to the material, if it is even slightly hard to understand, it can be tiring to the listener. Furthermore, the professional narrator is more amenable to direction.

Concerning the use of background sound effects, she is certainly right as far as art museums are concerned. However, animal, bird and fish noises can be an integral part of an educational presentation at a museum of natural history.

Tighe deserves our praise for a well-written article on audio. There are, however, these points and perhaps others that deserve further discussion.

Robert Lynn Kazmayer
*Director of Creative Services,
By-Word Corporation*

Letters to the editor, with the writer's name and address, are always welcome and should be sent to MUSEUM NEWS, 1055 Thomas Jefferson St., N.W., Suite 428, Washington, D.C. 20007. Letters may be edited for reasons of space and clarity.

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International

A Showcase for Science and Technology

Susan M. Yecies

The Singapore Science Center now under construction in Singapore's educational-industrial complex in Jurong will be the first institution of its kind in Southeast Asia. The center will cost an estimated \$10 million (including the buildings and exhibitions), three-quarters to be paid by the government and one-quarter by private business. By the time it is completed and opened to the public in summer 1977, the center will be a major innovator in the field of science, education and the communication of scientific concepts in three-dimensional form. Participatory exhibits will dominate and scripts or printed labels will assume a secondary role. These exhibits will allow visitors to push

Susan M. Yecies is the former program coordinator, AAM/ICOM.

buttons, crank handles, pull, touch and feel things as an aid to understanding abstract and nonlinear concepts. According to R.S. Bhathal, director of the center, the philosophy and exhibitions found at San Francisco's Exploratorium, and Chicago's Museum of Science and Industry have heavily influenced the design of this museum.

Depending on one's imagination, the architectural shape of the center's building resembles a spaceship or an upright rice bowl sitting on three bowls which have been turned upside down. In fact, the architectural scheme is the result of an idle experiment by the architect, Raymond Woo, with rice bowls one evening at his dinner table. According to Bhathal, this unique combination of shapes is symbolic because the three turned-down rice bowls on the ground floor represent the end of Singapore's economic dependence on agriculture, fishing and local trade. The upright bowl sym-

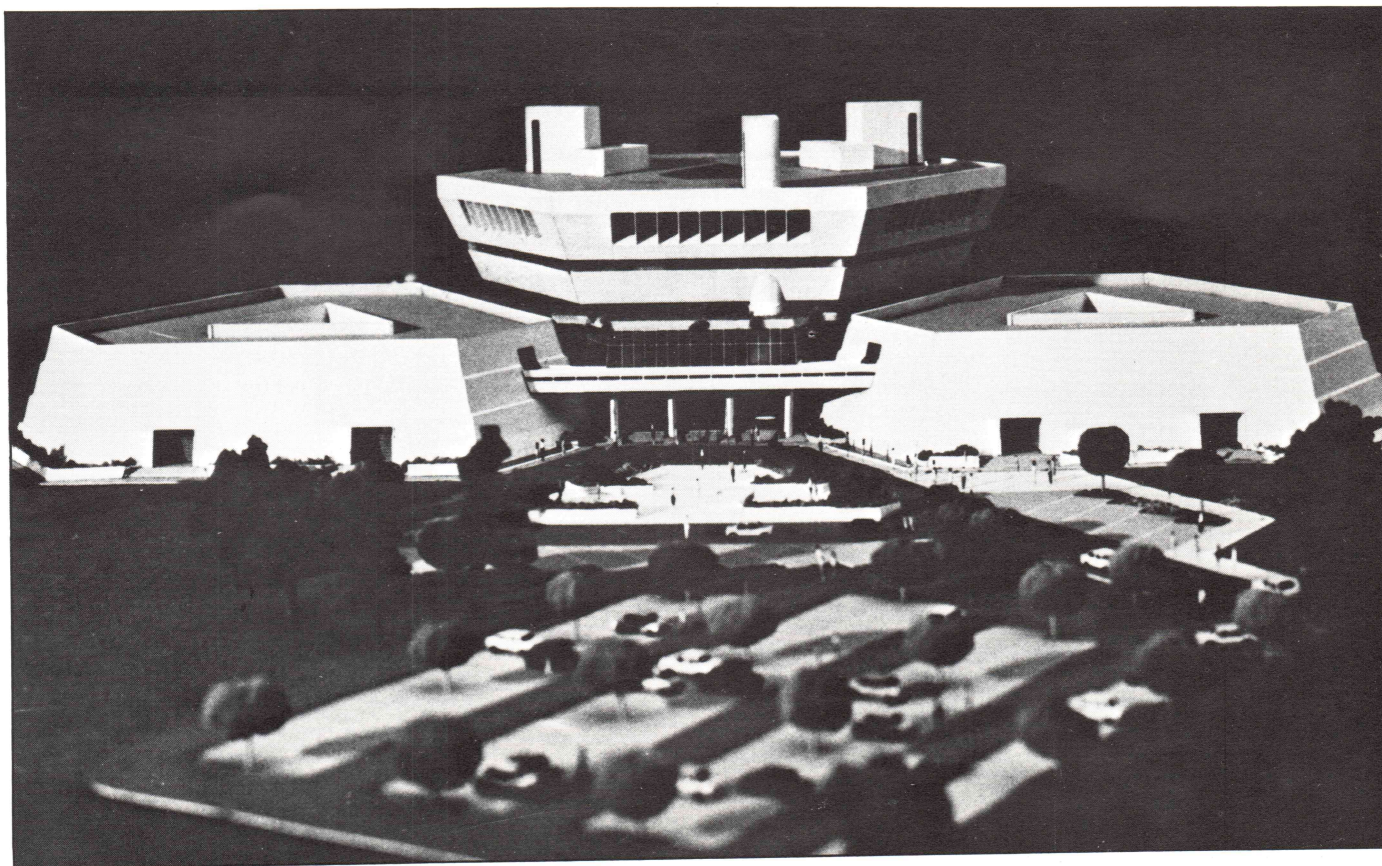
bolizes Singapore's future prosperity which will depend on science and technology.

Singapore's Minister for Science and Technology, Dr. Toh Chin Chye, noted:

In Singapore it is not less but more knowledge of science and technology that we need, particularly when the livelihood of this city-state will increasingly depend upon our ability to develop new talent and skills to operate industries based on technical expertise.

However, it will be a mistake to focus our sole attention on man-made machines and forget about the living world. For this reason there will also be a division [in the center] to show biological processes and ecosystems. The life and physical science divisions together form the basis for the working of the science center.

By striking such a balance, planners, administrators and city dwellers will learn how to create an environment in which the population of Singapore can live in harmony in what will become an increasingly industrialized society.





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International

To this end, the science center's galleries have been planned to display exhibits illustrative of the physical and life sciences. These galleries will cover a display area of 4,950 square meters. Exhibitions will also show the latest advances in technology. Several of these exhibitions have been planned and supported by corporations, such as Shell, Seiko, and Mercedes Benz.

One of the themes of the science and technology gallery will be energy. The basics of energy science will be explained with animated models and graphic panels. On a more sophisticated level, the story of the sun as a source of energy and the rapid depletion of fossil fuels will be shown. The economics of energy supply and demand will also be emphasized. Three-dimensional exhibits explain the principles of energy conversion devices and reinforce in the minds of students the concepts taught in the classroom. To illustrate energy conversion, visitors will be able to pedal a bicycle and mechanically generate enough electrical power to turn on lights or project their images on TV tubes.

Recognizing the public interest in the conquest of space, the center will feature a section on the origin and evolution of the universe and of our solar system. This section will pose some of the more perplexing questions that face scientists, such as the origin and synthesis of life, the evolution of the universe from gaseous matter, the existence of life on other planets, and the sources of energy and matter in the universe. The center will use the latest audiovisual techniques to present these subjects.

An idealized model of the cell, its size magnified a million times, will link all the exhibits in the life sciences gallery. (i.e., molecular life, birth of man, genetics, population, evolution, ecology, and origin of life). In this gallery, visitors will be able to see an enlarged model of DNA and study the various factors affecting heredity in man and animals. They will also be able to study

the ecology of a rain forest and gain an appreciation of the concept of ecosystems.

Since the environment is of great concern to both the government and citizens, various aspects of man's activity and their impact on the human environment, as well as examples of industrial pollution and the methods to curb it will be illustrated to show how man can live in harmony with nature. An ecology garden will be set up on the grounds.

In addition to the exhibition program, students will be encouraged to use the center's laboratories for working on small research projects under the supervision of the center's staff. Science teachers will be able to try out new ideas in the laboratories and keep up to date with the latest advances in science.

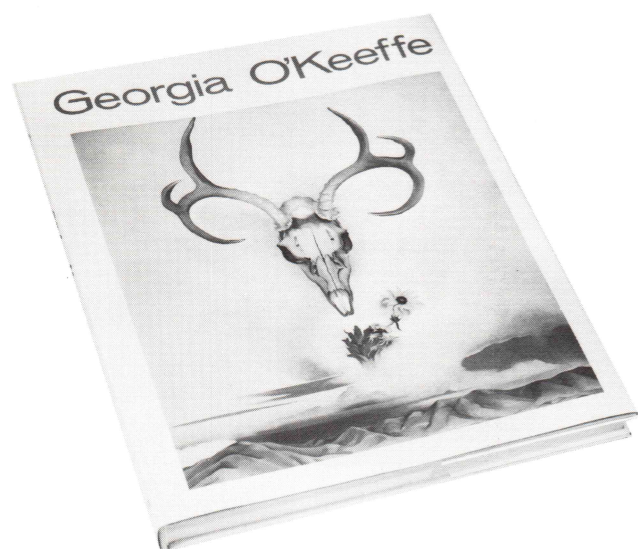
On the whole the center's programs will enhance and complement the science and technology programs offered in Singapore's schools. As Bhathal says, "The underlying philosophy of this bold educational experiment in science is to reinforce the idea that while science discerns the laws of nature, industry applies them to the benefit of mankind." Δ

Reprints Brochure

Following page 36 of this issue is a brochure and order form listing 35 MUSEUM NEWS reprints which may be purchased from the AAM. The articles cover a range of disciplines and address a variety of technical problems, from common conservation questions to general rules for handling art objects. Recent additions include Eugene Ostroff's *Conserving and Restoring Photographic Collections* and Roy Perkinson's series of articles on conserving works of art on paper. Use the brochure to order reprints; you will receive another brochure with your order.

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The Press of A. Colish is deeply pleased to have printed several of the more noteworthy art and museum books of 1976, among them: GEORGIA O'KEEFFE, by Georgia O'Keeffe, for The Viking Press; AMERICAN MASTER DRAWINGS AND WATERCOLORS by Theodore E. Stebbins, Jr., for Harper and Row; DEGAS: THE ARTIST'S MIND, by Theodore Reff, for The Metropolitan Museum of Art.

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"GEORGIA O'KEEFFE is an exceptional book. Both the artist and her publishers have obviously invested a great deal of time, effort and expense in making the color reproductions of the paintings—108 in all—as 'true' as possible. It is always a mistake to regard the 'truth' of such reproductions as anything but an illusion—there is, finally, no substitute for what the artist has actually made for us to see—but the illusion, in this case, is certainly a very persuasive one. The color plates are among the best this writer has seen in a book about a modern painter. When O'Keeffe speaks, as she often does in this text, about a particular color or shape, about the way she remembered a certain quality of light in nocturnal Manhattan or the sun-drenched desert of New Mexico, the image on the page brings the result clearly before us. Both the writing and the plates have the effect of renewing our appreciation of a very remarkable artist."

Hilton Kramer, *The New York Times*, Dec. 12, 1976

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Conservation

Caring for Wood John Melody

Conservation implies the care of an object before problems occur and the thought given to the future of an object as it is cared for. Restoration refers to the repair of the object. The process of restoration will be governed by the purpose the object serves. A wooden object on display need not be treated in the same manner as one with a utilitarian function. The degree of restoration needed is determined by a careful examination of the object. At that point, a mutual understanding must be reached between the owner or curator and the person doing the restoration.

Prevent Problems

Some thoughtful consideration in the day-to-day maintenance of wooden objects prevents problems before they occur and reduces the need for future restoration.

The conservation of wooden objects is essentially a matter of climate control. Stable temperature and humidity are important, since wood expands or contracts in direct relationship to its surroundings.

If a high degree of stability in temperature and humidity is impossible to maintain, then every effort should be made to slow the rate of change. Rapid changes of temperature and humidity will cause the wood to split and the glue and

finish to break down. A slow change permits the wood, the glue, the finish and fastening devices to compensate for the atmospheric changes. A reasonably good atmosphere to strive to maintain is a temperature of 68 to 70 degrees and 50 percent humidity.

Efforts to maintain a proper environment do not necessarily mean large expenditures. Some of the following suggestions can help to alleviate drastic changes in atmosphere and avoid other types of damage.

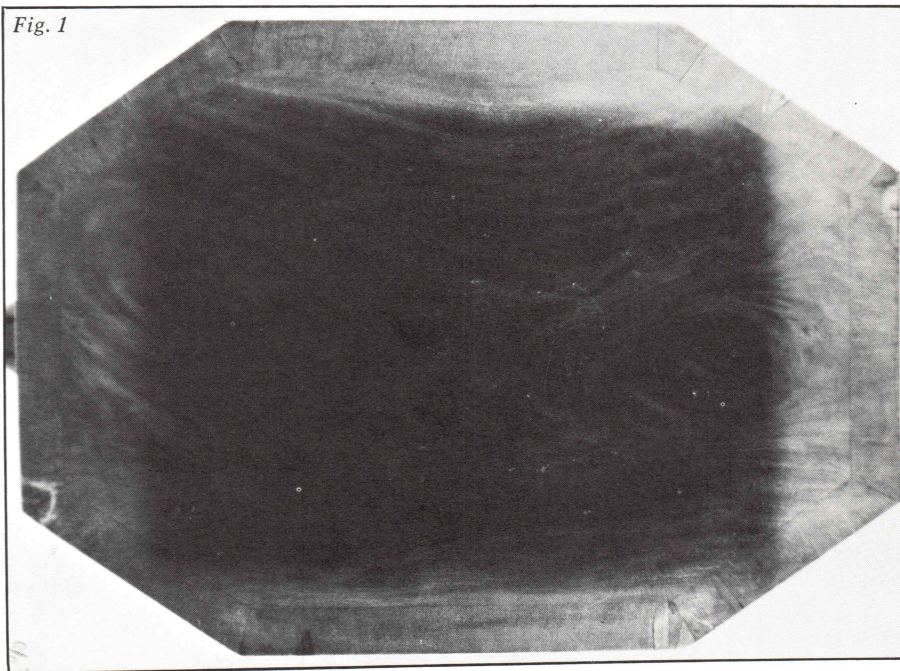
Humidifiers will maintain moisture conditions during the winter months. If great care is taken to avoid spilling, sponges in shallow dishes of water placed in furniture drawers or case pieces will also

help. Dehumidifiers will of course remove excess moisture from the air during the rainy season.

The thoughtful placement of a wooden object will lengthen its life. Avoid direct heat sources and direct sunlight. Figure 1 illustrates sun bleach. The table had been placed before a window; the dark area was covered by a newspaper, the lighter areas are sun bleached. Both the wood and finish have been affected. Ultraviolet filters will help to screen out damaging rays. These filters may be purchased as sheets of plastic, which can be placed over windows or as sleeves which fit over fluorescent tubes. A careful planting of trees, shrubs and grass will reduce the glare directed toward the exterior of the building. One of the simplest and most effective ways to avoid sun bleach, as well as the one most often overlooked, is to pull the blinds whenever an area is not in use.

A careful consideration of house-keeping aids can reduce minor casualties. Do not use abrasive cleaners on gold leaf objects, and if there is a reddish ground under the gold in areas, avoid the use of water. The red ground indicates a water-soluble size was used to apply the gold leaf. Soft brushes will be easier on carvings than most cloths. A closeknit cloth will be

Fig. 1



John Melody is furniture conservator at The Henry Francis du Pont Winterthur Museum where he has been employed since 1959.

less apt to snag veneers and inlays and a soft nap will reduce abrasion. I prefer the use of paste wax to the spray-type waxes. A paste wax, which includes a percentage of carnuba wax, is hard enough to reduce finger print problems.

Avoid "Nonsolutions"

Some of the most difficult words of advice for a person to accept when dealing with a prized art object is "do nothing." Yet there are occasions when this advice is best. Sometimes the available products are not up to the requirements of the object, or the damage has been done but the object is stable and further damage will be very minimal. A specific example of this is wood which has split. A cosmetic repair may be suggested but with a full understanding that there will not be a structural change and the permanence of the repair is questionable. Indeed, the cosmetic repair should be reversible. Reversibility in this instance means the materials may be removed with a minimum of damage and effort.

Figure 2 is a classic example of the improper use of nails. A close count will reveal 15 nails. Splits are evident, and a very small portion of the original tenon can be seen. Despite the collection of nails, the leg of the sofa was still falling off. Nails create more problems than they solve because they do additional damage to the article. In this example, removal of the nails required digging away the surrounding wood to expose enough nail shank to grasp with a tool.

Figure 3 is a close-up view of the leg-apron construction of a slab-top table. The two front legs were loose, yet the corner blocks were tight. Removal of the corner blocks disclosed that large screws had been inserted through the joinery (see Fig. 4). The brittleness of the aged wood permitted the screws to loosen. When the screws had been inserted, they created cracks in the dovetail section, defeating their purpose from the very beginning. This holds true with iron corner braces as well. Joinery should be rebuilt with solid wood, tenons thickened by glueing veneer shims in place.

When done properly, repairs can expand and contract with the object and the strength of the repair will at least be equal to the strength of the object.

Surface Treatments and Finishes

I have purposely reserved the topic of surface treatments and finishes for last. It has been my experience that each project must be dealt with on an individual basis. Techniques and products which have worked well in the past may not be appropriate in the next case. I do not believe that there are any pat answers nor that there are any products suitable for every project.

The ideal finish should incorporate some or most of the following features, although it is evident that some of these combinations contradict one another.

Moisture barrier: The finish should repel water, and probably alcohol as well, without spotting or turning white.

Elasticity: The product should be able to tolerate a reasonable amount of expansion and contraction, and to withstand shock.

Abrasion resistance: Avoid products that scratch and abrade too easily.

Ease of repair: Avoid products that are difficult or impossible to repair, since changes in surface tension or coloration as a result of repair will require total surface to be re-finished.

Reversibility: A finish should be easily removable at any time without requiring techniques that are injurious to the object.

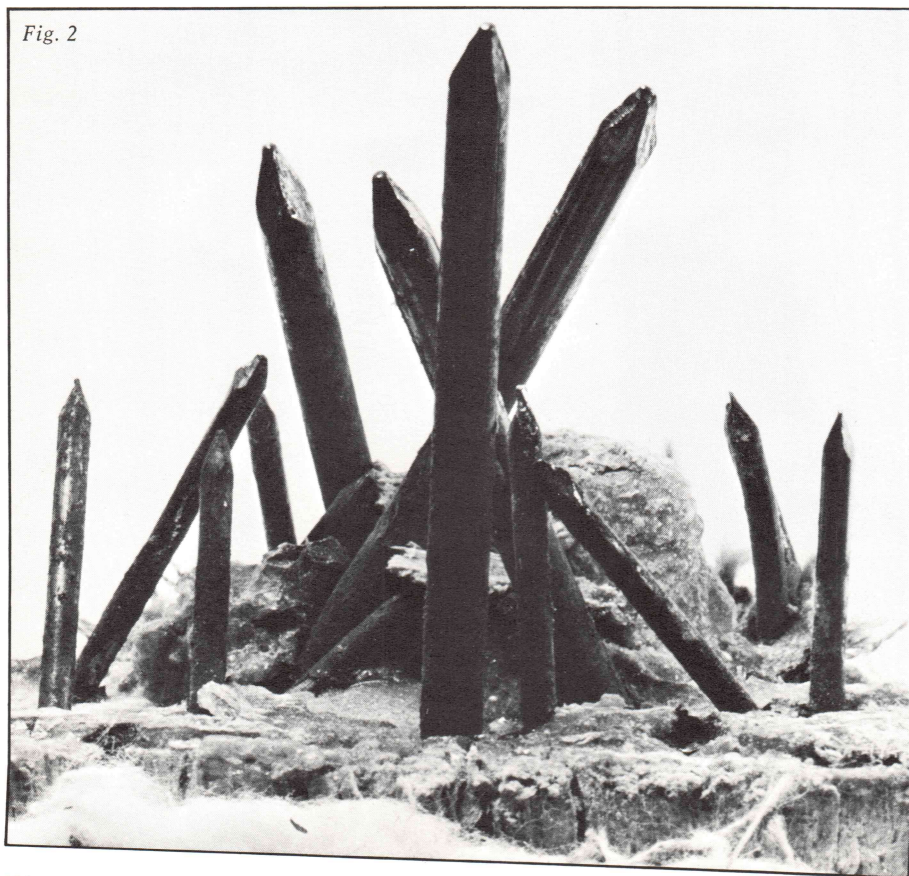
Color stability: Avoid oils and varnishes that turn yellow or darken with age.

Adhesion qualities: Avoid finishes that as they break down chemically develop white powder surfaces or cleavages.

Shine control: Products are available on the market that have a high gloss or satin gloss finish.

Read labels which recommend primers and thinners, and give ap-

Fig. 2





Norman
Rockwell

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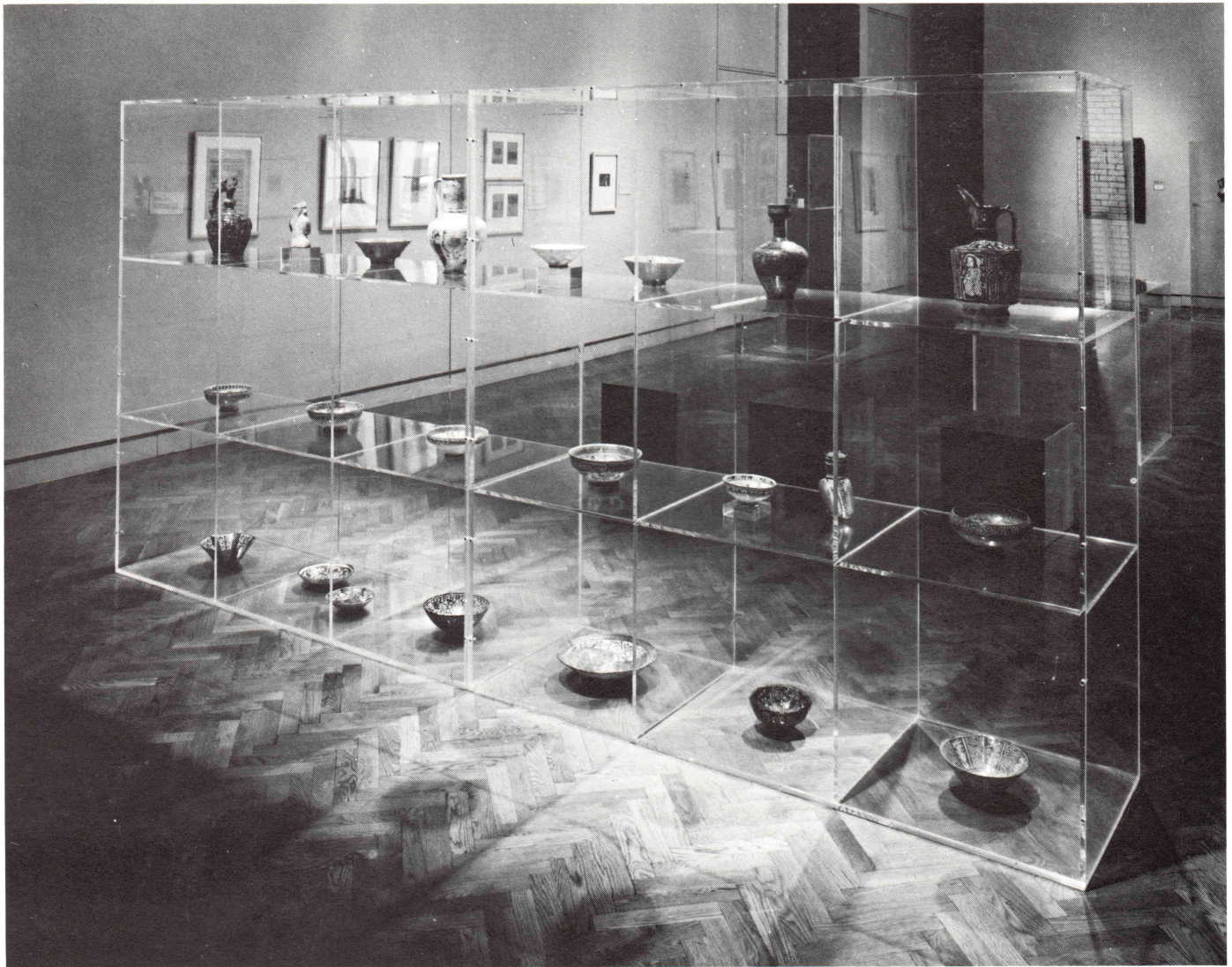
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Fig. 3

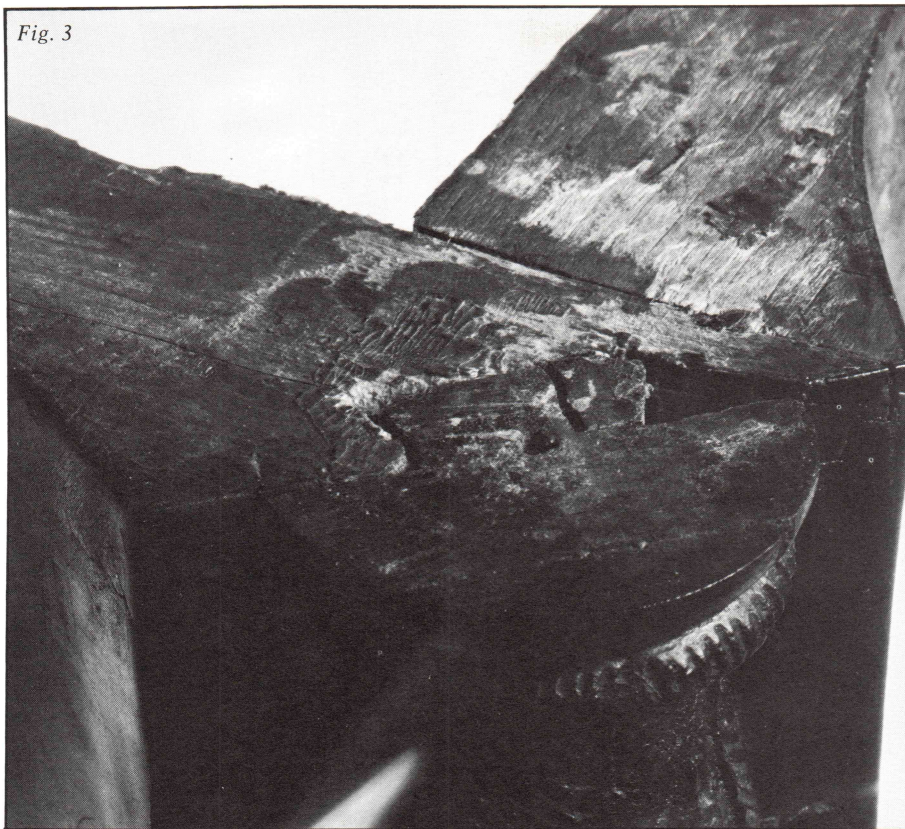


Fig. 4



plication hints. Most people seem to avoid reading the labels or tend to think that a company that recommends its own products is promoting its own sales. This has some validity, but a reputable company will have tested its products' compatibility. When brands are mixed

or changed, the risk of incompatibility increases.

A short list of some types of finish readily available on the market may be helpful. I have based my opinion of their advantages and disadvantages on my own success with them,

and this is the basis upon which I choose a product for a project.

Polyurethane: A varnish-type finish; offers good moisture resistance. It is very durable, to the point of becoming nonreversible over a period of time in some instances. This can be an advantage for exterior projects, but should be avoided where antiques are concerned.

Nitrocellulose (lacquers): Fairly easy to apply; some are alcohol-proof. Adhesion can be questionable, particularly when applied to oily woods such as teak or rosewood. It is not easily repaired, but the reversibility is good.

Shellac: Easy to apply; good shine control when applied properly; one of the few products that will seal off oil; the reversibility is excellent, alcohol will readily dissolve it at any age. It scratches easily; does not repel water or alcohol; turns dark with age; and once opened and contaminated, the shelf life is drastically reduced.

Linseed oil: Has all the good properties of a finish with two exceptions—it darkens with age and it is nonreversible. The older it gets, the tougher it is to remove. It is no longer used for fine arts objects.

Wax: I have already stated my preference for paste waxes on furniture. Wax buildup can be remedied by scrubbing the surface with 0000 steel wool dipped in turpentine. Care must be used to avoid overcleaning. The shine can be replaced by an additional wax application and then rubbing with a cloth to accent the polish.

In conclusion, every owner or curator should anticipate what can happen to an object before it happens. A list of materials and records of restoration procedures should be submitted by the restorer at the conclusion of a restoration project. Any competent restorer should be willing to cooperate.

If you consider your objects worth the effort to repair, please do it or have it done properly. The expense incurred at the time will be more than compensated for in the long run. Δ

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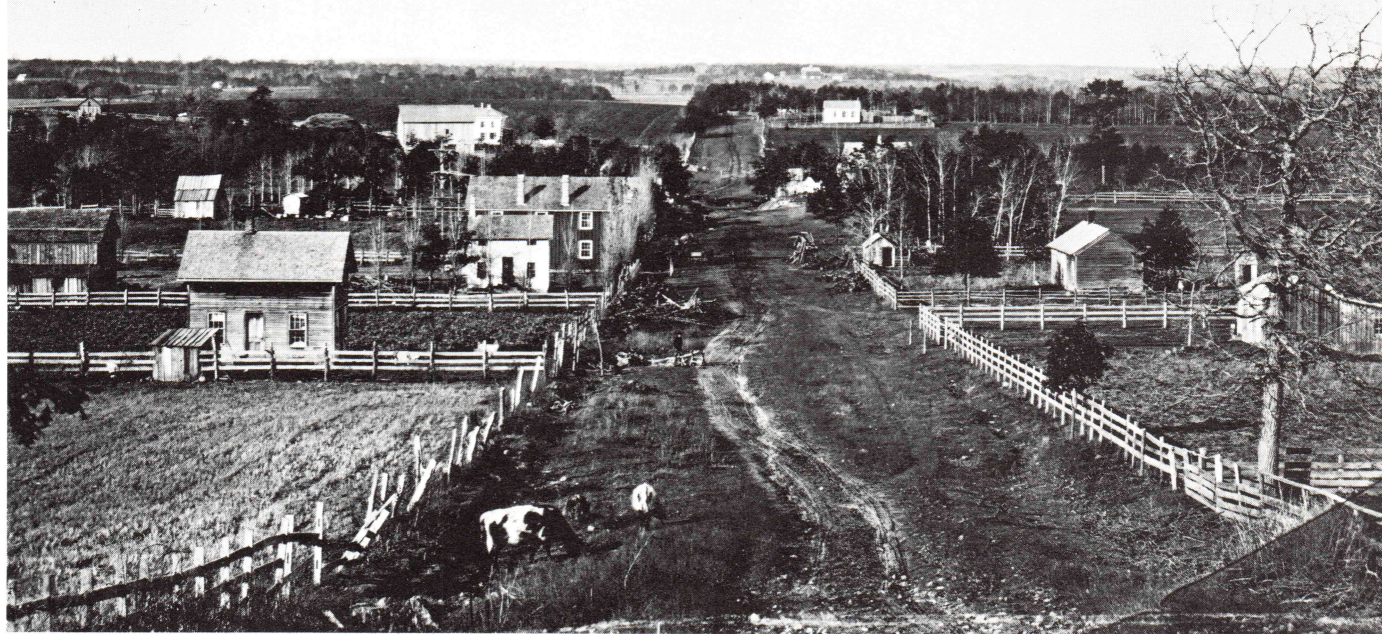
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SAVING OURSELVES:



Our Rural Heritage

William H. Tishler

The broad environmental interest now being expressed by the historic preservation movement offers new and exciting challenges for conserving some of America's significant historic and cultural landscapes. This recent concern for the relationship between our cultural heritage and its environmental context is especially important beyond our urban areas, where the unspoiled landscape represents the essence of our traditional perception of rural America. Still found here are the vestiges of small towns, agricultural areas, farmsteads, cemeteries, camps, trails and mines, and significant pre-Columbian activity. The relative isolation of these rural landscapes from the mainstream of industrialization has enabled them to remain considerably intact. Yet this remoteness has also complicated attempts to conserve

the vernacular land-person relationships they epitomize, which are such an important part of our cultural heritage.

Recently, the State Historical Society of Wisconsin embarked upon a project to preserve some of the best examples of the state's rich rural legacy by utilizing the outdoor museum concept successfully demonstrated in Europe. The research, conceptualization and planning of this preservation venture were undertaken by the Department of Landscape Architecture at the University of Wisconsin. The opening of the museum in June 1976 celebrated not only the Bicentennial, but also a new awareness of historic preservation for rural America.

William H. Tishler is professor of landscape architecture at the University of Wisconsin, Madison.

The outdoor or folk museum movement originated in Scandinavia during the late 19th century when Skansen, outside Stockholm, opened in 1891. Other European countries subsequently established national or regional outdoor museums to display their traditional ways of life in what architectural historian Richard W. E. Perrin has termed

a carefully selected and situated collection of original buildings, grouped compatibly and designed to illustrate in three-dimensional form, as totally as possible, not only the architecture and building forms of a given geographical area and period of time in history, but also to recreate as nearly as possible the atmosphere and life-style of a segment of human development in its entire context.¹

The United States has lagged far behind Europe in establishing outdoor museums. Early attempts at historic preservation involved saving the nation's prestigious

architectural monuments, not the environments of more ordinary folk. Our preservation values have reflected the important people and famous events of our national history. In recent years, however, our historical perspective has expanded to encompass a broader examination of the social, political and economic trends that have affected American culture. Vernacular resources have become recognized as an integral part of our heritage and are now utilized in many of the more than 120 outdoor museum complexes scattered throughout 42 states. Of these, Old Sturbridge Village is perhaps most clearly related to the philosophy of the European outdoor museum. However, the European concept has not been widely or sufficiently emulated.

The outdoor museum is a particularly appropriate approach for historic preservation in Wisconsin because the state's diverse cultural heritage is portrayed most significantly in its rural vernacular features. The many ethnic groups that interacted with the landscape and resources of the state are represented in their distinctively built environments.

The exploration of Wisconsin dates back as far as 1634 with the French in the Great Lakes area. Settlement began in the late 1820s and 1830s when native born Americans, the English and Cornish poured into the lead rich southwest, and the Irish and Germans came to the fertile southeastern prairies. During the 1840s these immigrants were joined

by thousands more from Wales, Scotland, Norway, the Netherlands, Belgium, Switzerland, Bohemia and other countries. By 1850, more than 36 percent of the state's 305,391 residents were foreign born—the largest percentage of any state in the nation.²

The tide of immigration continued to swell after the Civil War, adding an even greater diversity of nationalities and occupations to Wisconsin's cultural and natural landscape. These settlers expressed their unique skills, customs, religions and lifestyles in the physical environment—in the landscapes they settled and utilized, and in the farms and towns they built. So strong was this ethnic influence that Wisconsin had a decidedly

A wagon shop—an integral structure in rural agricultural communities



European character well into the 20th century.

The recognition of the value of this state's heterogeneous culture, particularly in the built environment, precipitated the unique living museum concept, Old World Wisconsin. Whereas previous folk museums in Europe and America have portrayed the heritage of a single nation, region or locality, Wisconsin's museum is designed to be multinational and multicultural. According to the master plan, buildings, typical of those built by immigrant groups, will "be constructed as scattered farmsteads, each containing structures of an ethnic group, and as a rural village combining the buildings of various ethnic groups to portray the distinctive cultural characteristics of Wisconsin's pioneers."

The initial development of Wisconsin's outdoor museum was undertaken in 1967 by a group of senior undergraduates in a landscape architecture design and planning class. Their preliminary investigations of Wisconsin's rural culture and their analysis of settlement patterns culminated in a report, *Heritage Village Wisconsin*, which contained four alternative plans for an outdoor museum. The State Historical Society expressed interest and support for the proposals and requested advanced planning and research. The department of landscape architecture organized a project team of graduate students from backgrounds in landscape architecture, business and architecture to pursue the project.

At that time, Wisconsin had not yet initiated a comprehensive survey of historic features as stipulated by the Historic Preservation Act of 1966. The lack of such an inventory greatly complicated efforts to identify appropriate structures and activities. Because of time and budget constraints, the researchers were forced to develop an inventory of structures primarily from existing documentation and limited field investigations. Nevertheless,

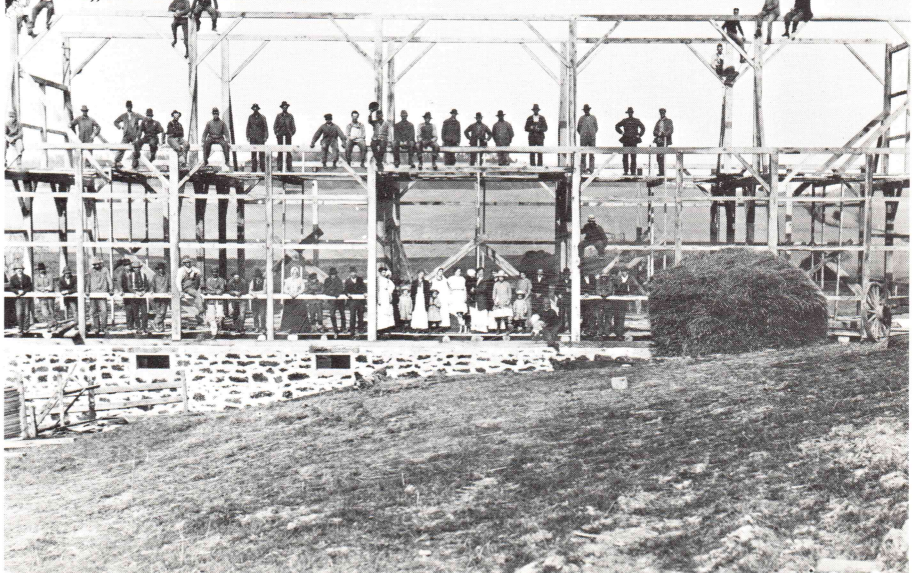
A German farm with three examples of early rural structures—an early log house, a half-timber barn and a stone house in background



Milking time on the John Shufelt farm, near Oconto, about 1900.



Barnraisings were important cooperative efforts and social events.



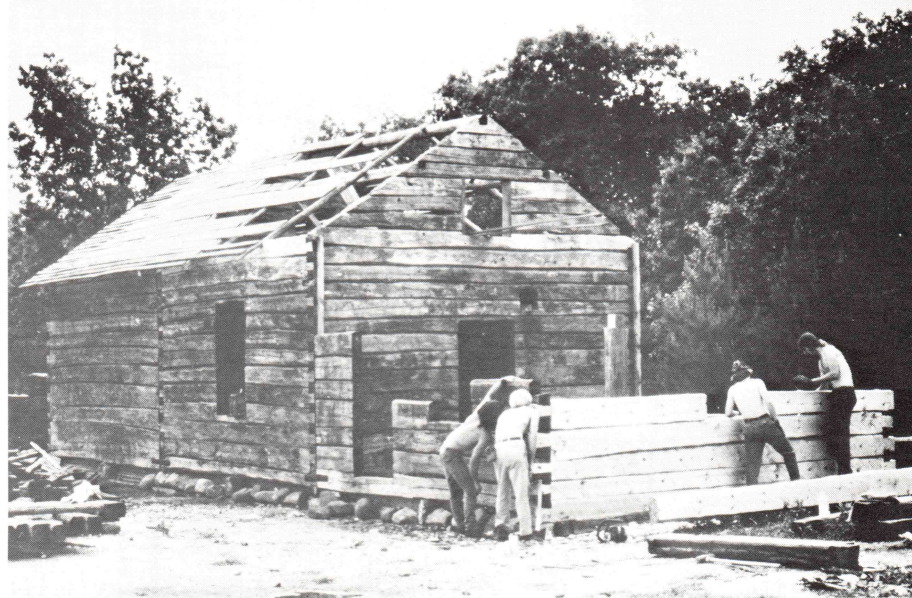
this research revealed that a wealth of rural vernacular buildings existed for future on-site analysis. From this information over 400 structures with potential for inclusion in the museum were identified. A data bank of their important characteristics, including their locations, condition, ethnic origin, style, age and availability was established for use in the planning process.

The master plan that resulted from this research named the project Old World Wisconsin. Following the acceptance of the plan by the State Historical Society, a 576-acre site in Eagle, in the southwestern corner of Waukesha County, was procured, and fund raising, acquisitions and actual construction began. Although planning and research continue with a grant from the National Endowment for the Arts, formal groundbreaking in 1974 transformed Old World Wisconsin from concept to reality.

The plan established a spatial allocation of historical data based on site, function and economic considerations. It included a detailed analysis of the project area, with an emphasis on regional context, existing circulation patterns, geology, soil/slope limitations, wetlands, vegetation, wildlife and esthetic features. From this information, optimum development areas were identified. Careful regard was given to minimizing environmental impact and selecting appropriate landscape settings for each ethnic settlement. Other aspects of the plan dealt with visitor needs—automobile access, parking, walking distances and sanitation facilities; construction, operation and maintenance needs; and finally, phasing and economic criteria.

These ecological, cultural and historic objectives have been realized in the physical elements of the project. A narrow, winding entry drive which resembles a country lane slows the visitor's pace for the trip back in time. The parking lot is screened by a grove of red pine. Appropriate industrial structures or architecturally distinct

Re-erecting a farm house at Old World Wisconsin



barns will be recycled for the visitor center—a complex of administrative offices, exhibit areas, auditorium facilities, meeting rooms, restaurants, a gift shop, storage space and essential maintenance facilities. The stockpiling, repairing and restoration of structures acquired for the project will be done in a special restoration service area.

A focal point of the project is the village complex in which community structures and artifacts will be organized into a settlement representative of late 19th-century Wisconsin agricultural towns. Because little was known of the highly complex and dynamic relationship of the physical elements and social patterns of early Wisconsin villages, research and planning for this segment of the outdoor museum was a complicated and time-consuming effort. To portray an image of the village's potential, the plan included a preliminary proposal to organize structures around three types of open space—a community market square, a village common or green, and an interconnecting main street.

The market square, paved with brick and pedestrian in scale and character, is the entrance space for the village complex. Leading from the square to the village

common, the comparatively short main street will be narrow, lined with buildings and accented with street accouterments such as boardwalks, hitching posts, watering troughs and signs. The village common at the end of the complex is a green park-like area with a lawn and formal tree arrangement. To be located here are a bandstand, benches and a large cast-iron fountain. The open area will be ringed with appropriate structures with generous side yards.

At least 11 distinct rural ethnic settlements representative of almost 20 national origin groups will be replicated with space for additional groups if representative structures are discovered by future surveys or other relevant research. These ethnic units will reveal the diversity, beauty and craftsmanship of the state's pioneer heritage. In order of their proposed development, the ethnic farmsteads are Finnish, German, Scandinavian, Belgian, Swiss, Eastern and Central European, English, American, Icelandic, French and Dutch. The units will include houses, barns, sheds, granaries, corncribs, silos and saunas. The authentic structures will be relocated in a landscape setting typical of the area settled by the ethnic groups and will provide an integrated pioneer milieu. Other elements common to rural

landscapes such as windmills, haystacks, gardens and various types of fences will highlight the area.

As important as the constructed village center and rural settlements is the ecologic-geologic preserve. Consistent with the preservation objectives of the project, this open space will restore vegetation and wildlife similar to that found by the first Wisconsin settlers. The preserve will function not only as a natural buffer, but also as a setting for the manmade features of the outdoor museum. The preserve, which can be utilized for educational, scientific and interpretive purposes, will encourage active participation and appreciation of the site's unexploited natural features.

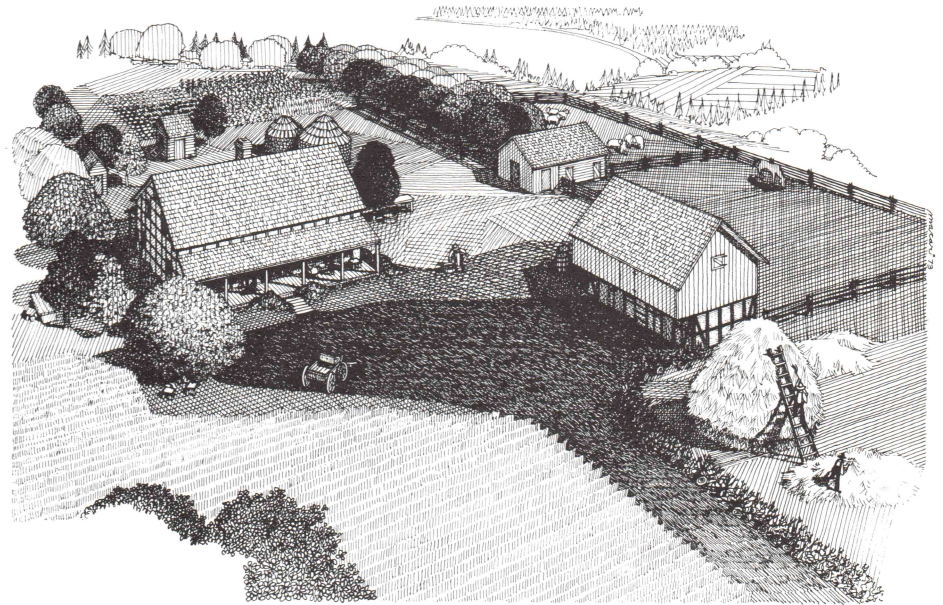
Visitor movement in the museum by foot, bicycle or horse-drawn vehicles will be guided by paths that wind through the varied natural and manmade features of Old World Wisconsin. While each aspect can be enjoyed individually and in detail, the larger multicultural, historic context will be available to a visitor of the museum.

The skilled and sensitive orchestration of numerous complex cultural elements has made Old World Wisconsin a distinguished contribution to rural historic preservation. On a visit to the site, John Warner, then director of the American Revolution Bicentennial Administration, called the museum "probably the most outstanding Bicentennial project in the United States." The real proof of Old World Wisconsin's value, however, will be the precedent it sets for similar restoration efforts and the public action it stimulates to accomplish the more difficult task of preserving the best of our rural heritage—not just in an outdoor museum, but in the original context and rich setting of an unspoiled countryside. Δ

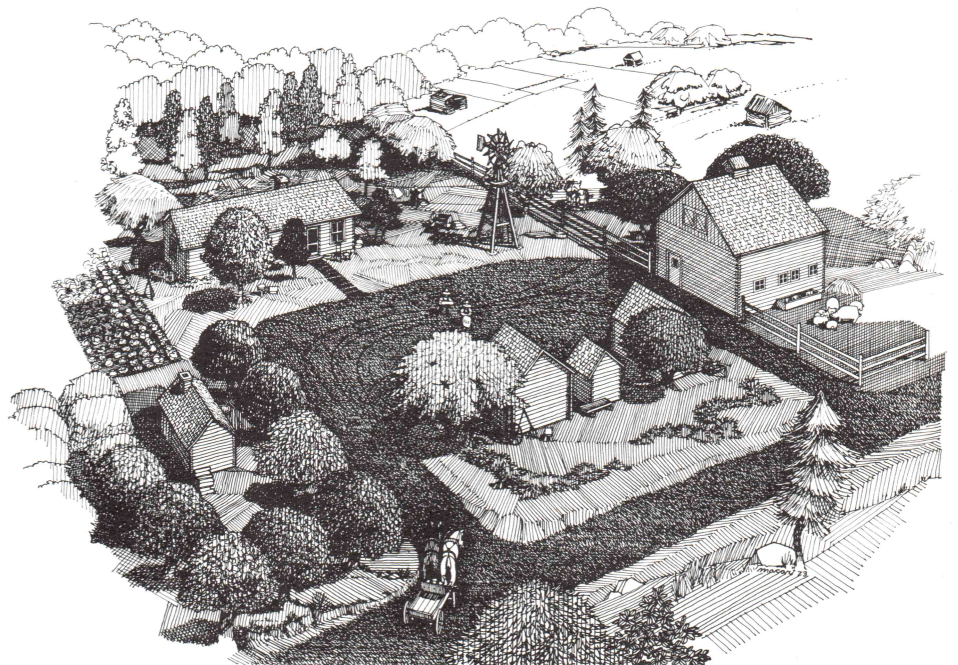
Notes

1. Richard W. E. Perrin, *Outdoor Museums* (Milwaukee: Milwaukee Public Museum, 1975), p. 5.
2. Superintendent of the United States Census, *Statistical View of the United States: Being a Compendium of the Seventh Census* (Washington, D.C.: A. O. P. Nicholson, Public Printer, 1854).

Ethnic farmsteads at Old World Wisconsin will reveal the diversity, beauty and craftsmanship of the state's pioneer heritage. The central unit of the Pomeranian German farm (below) will be its half-timber house.



An indispensable feature of the Finnish farm is the sauna (below, left).

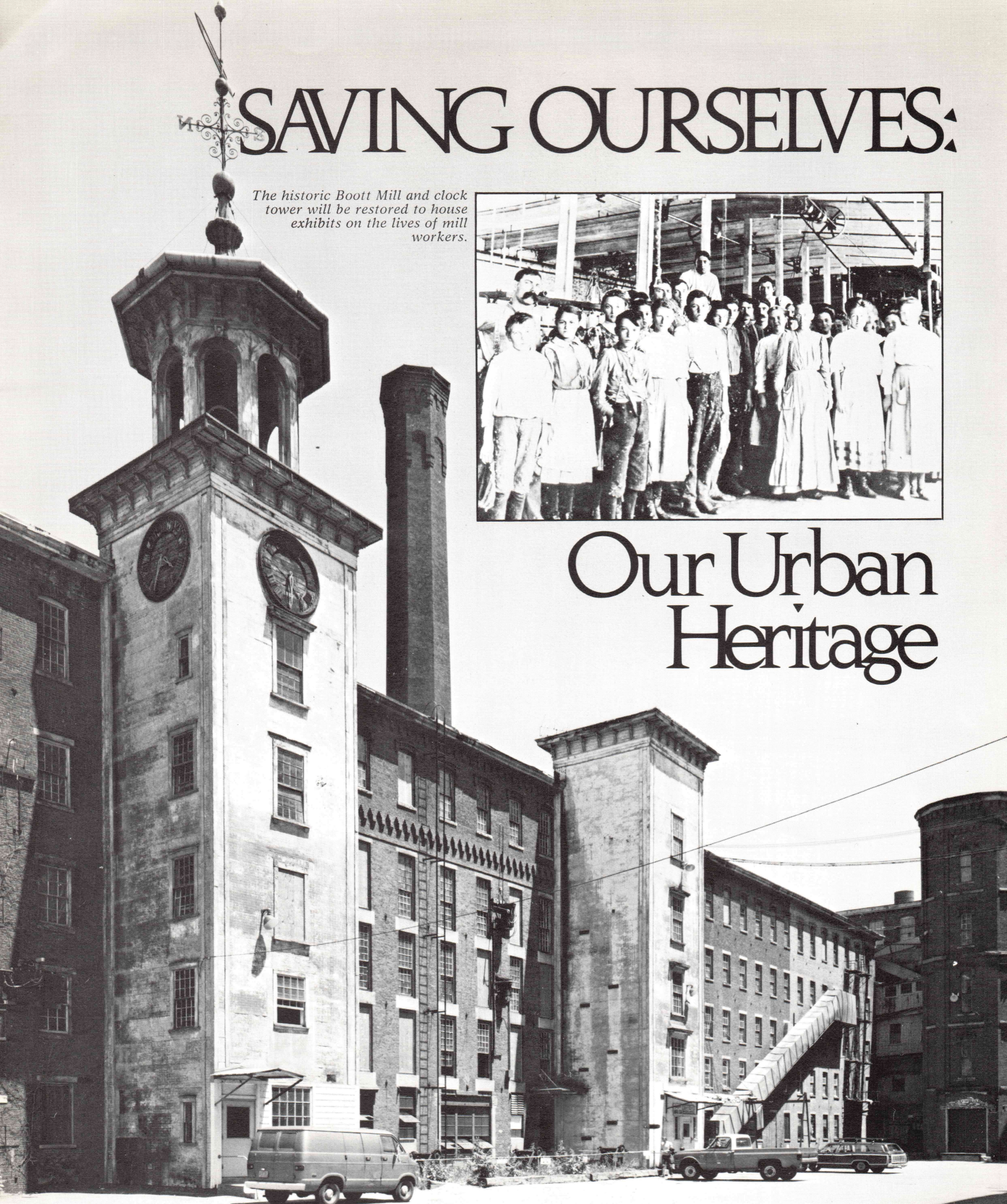


SAVING OURSELVES:

The historic Boott Mill and clock tower will be restored to house exhibits on the lives of mill workers.



Our Urban Heritage



The Lowell Team

Lowell, Massachusetts occupies an important historic place as the first American city to express fully the dramatic transition from an agrarian to an industrial society. The city's symbolic and physical roots lie in the Industrial Revolution. Its history affirms the revolutionary impact of industrialization, the radical change from an agricultural world of farming, crops, animal husbandry and small towns to an urban industrial world of mills, factories and cities.

The story of Lowell's—and America's—industrial heritage will be told in the Lowell National Cultural Park, a concentrated district with Lowell's canal system and downtown area as its nucleus. During the 75th Congress, legislation will be introduced to enable the implementation of the park's master plan, a multifaceted program to preserve, interpret, develop and use the historical and cultural resources of this 19th-century industrial city.

Local efforts to utilize these resources more fully have been underway for several years. The idea for an urban park grew out of the model cities program, during which community groups produced a set of objectives and projects aimed at revitalizing the city through a re-discovery of its heritage. The city was to become an educative city, a learning laboratory. In recent years, private groups have taken the idea further with the aid of grants from the National Endowment for the Arts and other sources. The city of Lowell officially endorsed the creation of a national cultural park, and began widespread supportive community improvements. The state committed over \$9 million to the redevelopment of vacant mill space in conjunction with the construction of the Lowell Heritage State Park.

The Lowell Team is a joint venture of David A. Crane and Partners/DACP, Inc., Gelardin/Bruner/Cott, Inc., and Michael Sand + Associates, Inc.

In January 1975, Congress established the Lowell Historic Canal District Commission (Public Law 93-645) and charged it with preparing a plan for the "preservation, interpretation, development and use of the historic, cultural and architectural resources of the Lowell Historic Canal District."

The legislation specified that the commission be a broadly representative body, reflecting the goal of intergovernmental cooperation which has characterized the park concept. Chaired by Massachusetts Lt. Gov. Thomas P. O'Neill, III, the commission is composed of representatives from Lowell, the state, the National Park Service, and the U.S. Departments of Housing and Urban Development, Transportation, Commerce and Interior. This multiagency composition has proven to be an asset to developing a workable plan for an urban cultural park.

What Happened in Lowell?

Lowell became a major manufacturing center during the 19th century largely because of its flat topography and its proximity to waterpower and waterways. It was the first attempt on this continent to wed the utopian ideal of a humane, planned community with the harsh realities of the industrial world, which were so vivid in the slums of industrial England. The experiment was undertaken in Lowell in order to take advantage of a 31-foot drop in the Merrimack River from one

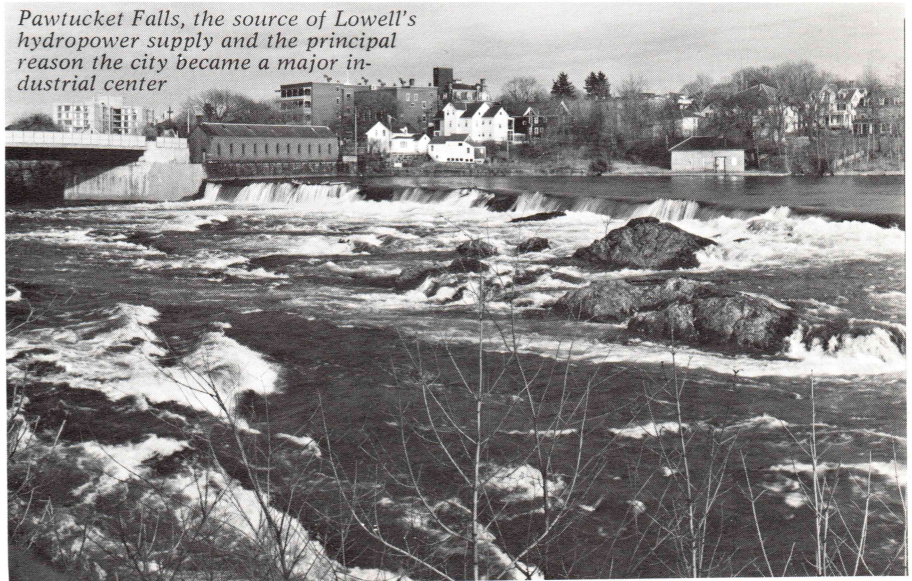
end of the city to the other. This enormous concentration of harnessed waterpower, and the ability to marshal the cheap labor, large markets and distribution capacity of Boston, were essential factors in Lowell's growth. As the textile industry grew, the city's population increased from 3,000 to 30,000 in two decades.

Lowell's history can be divided into four periods: the pre-industrial period; the transformation from an agrarian to an industrial society (1822-1850); the development of an immigrant city (1850-1920); and the decline of the textile industry (1920-present). Ultimately, Lowell's story is the story of people, their working and living conditions, their origins, their motivations and desires, and the lifestyles embodied in their homes and neighborhoods.

Lowell was founded by tough yet visionary entrepreneurs who became the leading industrialists of their era. They were motivated not only by profit, but also by the utopian ideas of James Cabot Lowell, who believed that an industrial community could be both healthful and moral.

The Industrial Revolution transformed the nature of production and the lives of every American. It involved the application of external power to drive machinery, the use of machines to perform work normally done by hand, the consolidation of successive steps in the

Pawtucket Falls, the source of Lowell's hydropower supply and the principal reason the city became a major industrial center



production process to increase output, the large-scale application of science to solve practical problems, the recruitment and training of a new source of labor and the mass production of standardized goods for an enlarged domestic market. These developments led to the factory system, which is the dominant mode of production today.

A new urban environment—with an accompanying social order and lifestyle—also evolved. A working class replaced the self-sufficient cottage craftsman. Life for working people was regulated by a moral tone conducive to the discipline that factory employment required. New forms of industrial finance and management—such as the corporation—developed, and a class of capitalists replaced the landed aristocracy. Finally, the development of the industrial city, which segregated manufacturing, commercial and residential activities, facilitated the production process.

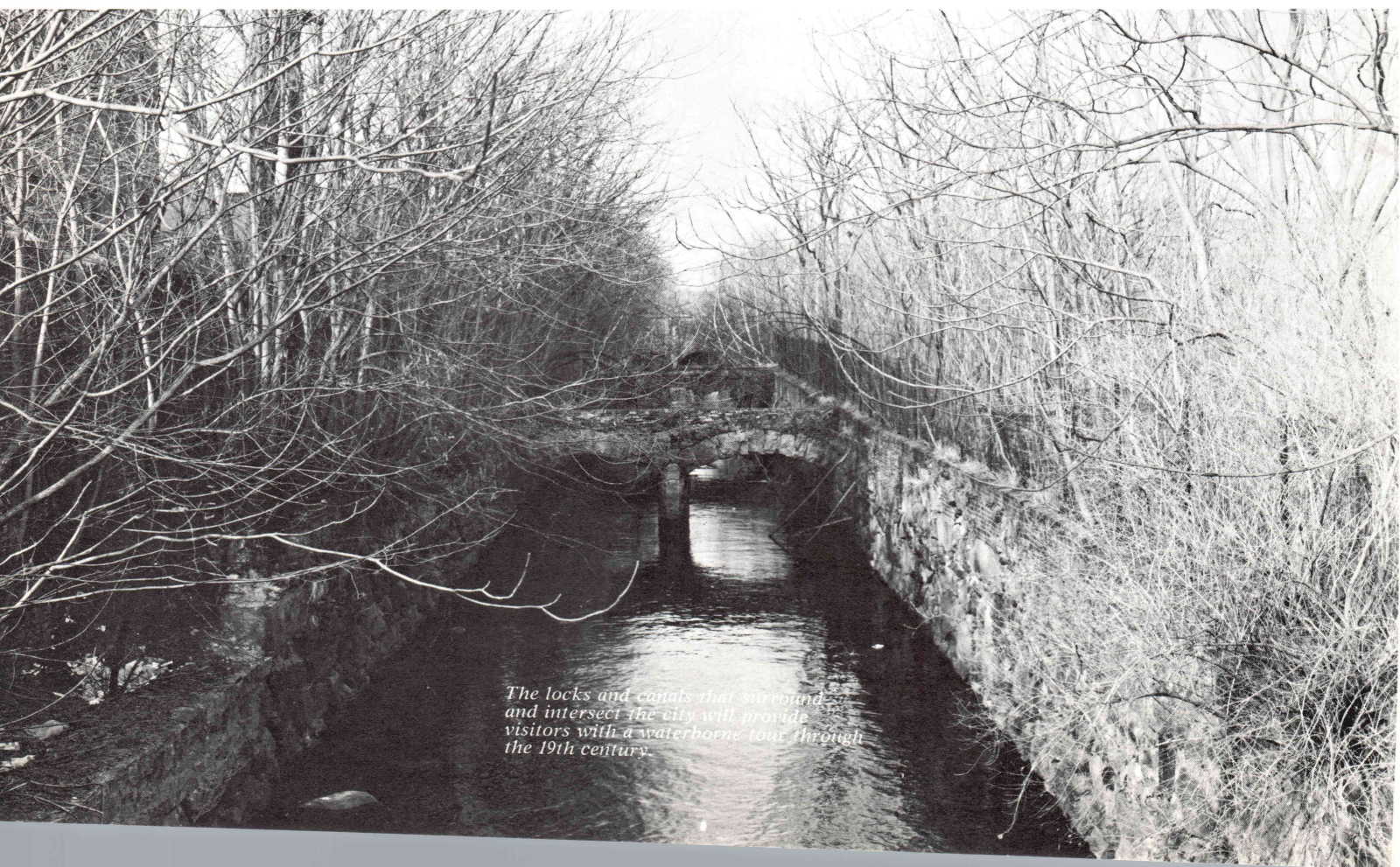
Most of Lowell's early work force consisted of young, single women

who came from all over New England. The good wages, religious tone and educational opportunities made it an attractive city in which to work. In the first half of the 19th century, it offered a rare opportunity for young women to support themselves, away from their families, in a society that encouraged self-realization and expression. Mill girls read widely, attended concerts and lectures, and published their own literary magazines.

After 1850, immigrants began moving to Lowell in great numbers, having been forced from their countries by economic disasters. Irish, British, French-Canadians and later Greeks, Poles and Portuguese replaced Yankee mill girls as the chief source of labor. By 1900, only 20 percent of the city's 100,000 inhabitants were native born of native parents. The different ethnic groups gravitated toward separate neighborhoods, where they developed traditions which are now important historical resources.

When the textile industry left New England for the South during the early 20th century, a glut of abandoned or marginally used buildings remained. In Lowell, unlike other industrial cities of the same era, many of those buildings have survived. There are more than five and one-half miles of canals, with sophisticated locks, dams and hydro controls; seven of the original 10 mill complexes, with elegant clock towers; and significant examples of early housing types, institutions such as hospitals and libraries, and transportation facilities. These physical artifacts, combined with the city's rich array of multiethnic traditions and lifestyles, are valuable tools in the study of our urban heritage.

Despite the central importance of industry to our lives, it frequently is overlooked in the study of our culture. Educators and museums often deal with the Industrial Revolution as a background for political events or as a disconnected batch of inventions.



The locks and canals that surround and intersect the city will provide visitors with a waterborne tour through the 19th century.

Historians such as Paul Rivard recognize this gap in our social consciousness:

There is today a great reservoir of misunderstanding about the American "Industrial Revolution" and a general lack of knowledge of the role of manufacturing in American development. . . . Countless Americans have worked as weavers, mechanics or any of a multitude of other skills . . . in Lowell and in all of this country; but what remains today of their work in the public consciousness? Where is the history of this segment of the American public? I believe we could ask almost any fourth-grade child in America what his great-grandfather did as a blacksmith, ship-builder, lawyer or tinsmith and he could begin to give a reasonable answer. This is true of a vast number of traditional occupations. But what if the great-grandfather was a card tender, or a jackspinner, or a warp tender, or a drawing-in hand? Who today can describe these skills?

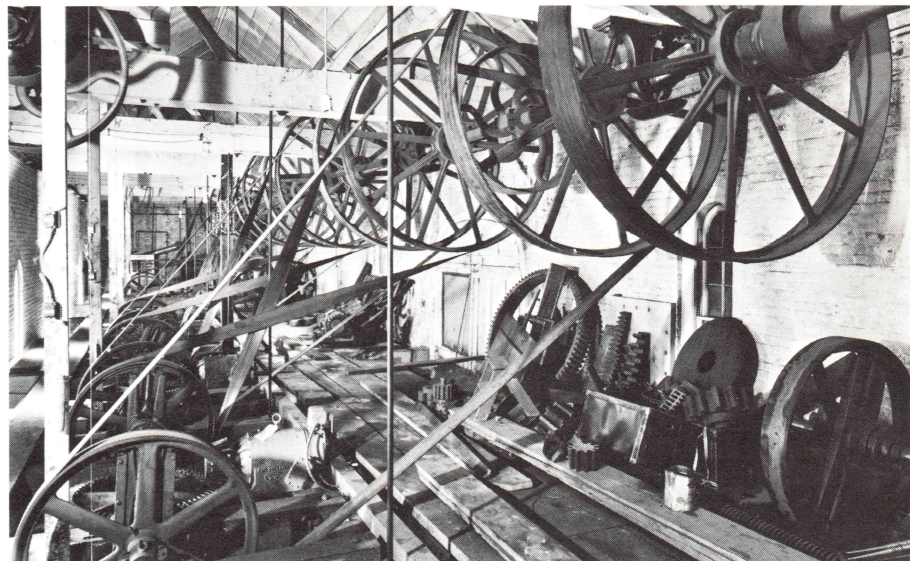
Lack of attention to industrial history has led to an homogenized view of the industrial laborer: he is seen to exist totally without job differentiation. The results are skills which are demeaned in their worth, and workers whose pride is eroded by public disinterest and lack of historical perspective.

The federal government also has overlooked industrial history in its efforts to encourage preservation and to establish national parks. The Park Service, in evaluating the effectiveness of the park system in preserving and interpreting our heritage, concluded that "... there are serious gaps and inadequacies which must be remedied while opportunities still exist." While there are many sites commemorating the birthplaces of the rich and famous, and major efforts have been made to preserve splendid mansions and important battlefields, there are almost no examples of efforts to preserve the American experience in commerce and industry, manufacturing, urban design or engineering.

The Master Plan

After reviewing proposals from over 75 nationally recognized firms, the Lowell Historic Canal District Commission selected as consultants David A. Crane and Partners/DACP, Inc., Gelardin/Bruner/Cott, Inc., and Michael Sand + Associates, Inc. The Crane firm is

Much of the machinery that harnessed waterpower and operated the textile mills is still intact.



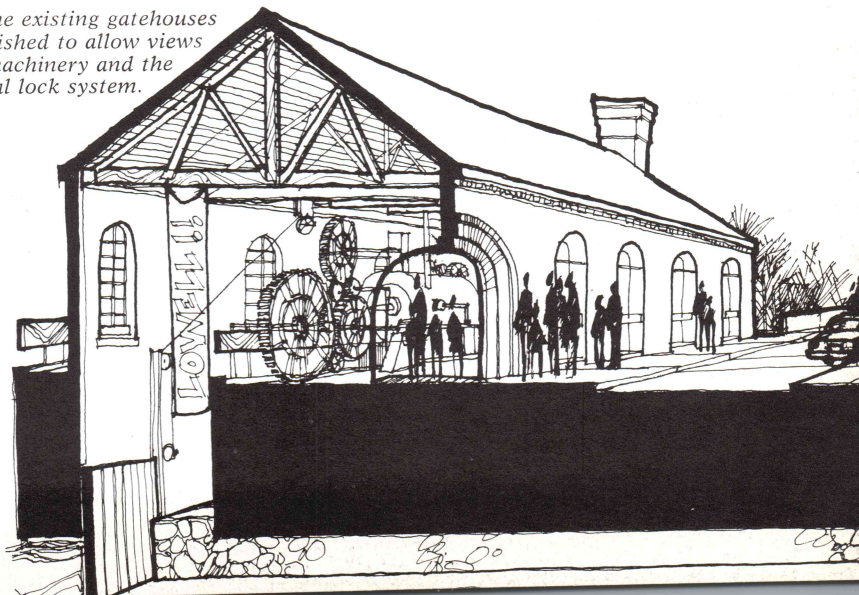
experienced in urban design, G/B/C is well known for the design and adaptive reuse of older buildings, and the Sand group's pioneering efforts in planning hands-on learning environments qualified it to develop the overall educational and cultural program plans.

Following an extensive inventory of resources and potentials and the instigation of an elaborate community involvement program, a simple yet bold master plan was proposed. The new park would have two zones: a large preservation zone, and a smaller intensive use zone. In the larger area, efforts would concentrate on preserving historic resources and encouraging their reuse. A program of easement purchases would be supplemented by loans, grants and technical as-

sistance to encourage the owners of historic buildings to restore and maintain their properties. An environmental management program would set standards and policies to insure that new developments or improvements in the area are compatible with the historic and cultural scene.

In the smaller intensive use zone, a major effort would be made to illustrate and interpret for residents and visitors each of the elements of the Lowell system, and to preserve some of the most important physical elements. The National Park Service would share primary responsibility for development and management with the Massachusetts Department of Environmental Management, which is

Many of the existing gatehouses will be refurbished to allow views of working machinery and the canal lock system.



developing the Lowell Heritage State Park. A combination of restored settings, exhibits and interpretive tours in this intensively managed area will give the visitor a clear sense of the Lowell story and its significance. This zone will also encourage the recycling of vacant mill space for private use.

The intensive use zone, which will show the classic mill town relationship between buildings and lifestyles, will be divided into two areas: a cross section of 19th-century Lowell, and a system of canals and rivers. Trains, trolleys and barges will carry visitors to various parts of the park from the entry and orientation area, where a major exhibit will provide an overview of the Lowell story.

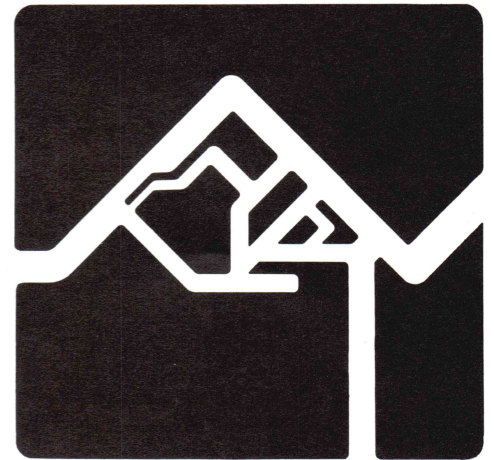
Most of the park activity will be concentrated in the downtown cross-section, a district that contains a variety of significant building types—industrial, institutional, residential, commercial and recreational. Through a wide range of media, four themes will be interpreted: technology and hydro-power, free enterprise and capitalism, working and living in an industrial city, and immigration and the settling of a city. The most emphatic way to generate appreciation for Lowell's past is to portray that past's relevance to the present and to the way in which we face the future. Visitors will be invited to compare their own attitudes about work with the feelings expressed by young women who left their farm families to work in the mills. Youngsters might be invited to become trial "doffers," loading and unloading spools from machines, role-playing the tasks that might have been theirs 150 years ago. Quiz devices would offer the chance to explore one's feelings about risk-taking and capitalism. Restored boarding houses with participatory interpretive programs (where visitors could eavesdrop on tape-recorded conversations of the original boarders) and both self-guided bike tours and conducted barge tours would explain the skills, satisfactions and frustrations of early industrial life.

Status of the Plan

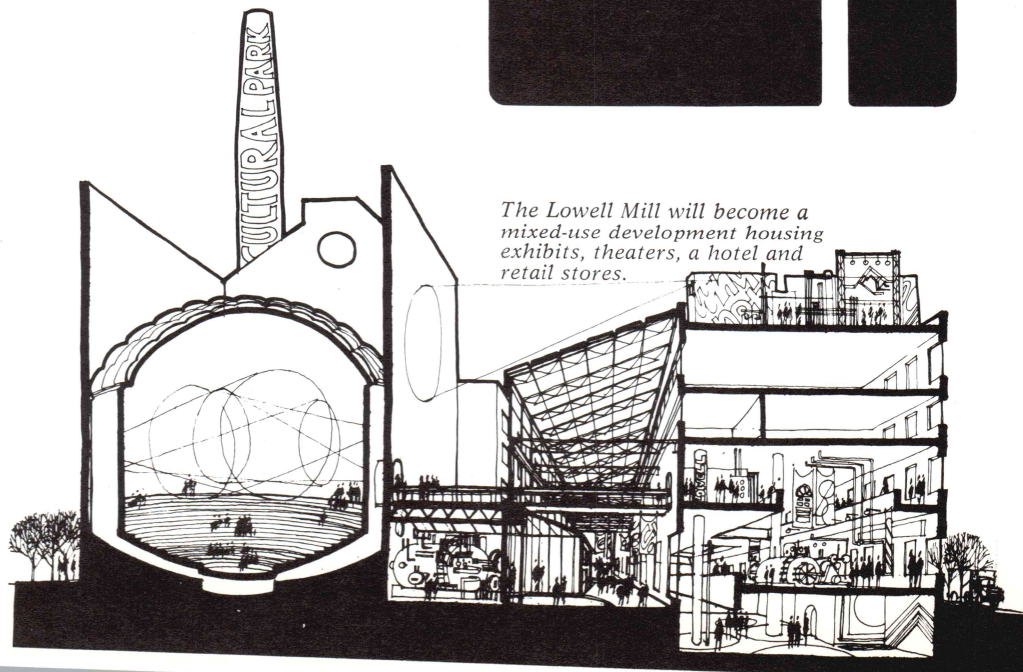
The Lowell Team has defined a comprehensive plan for the design and management of the proposed national cultural park, and the commission has drafted the enabling legislation. The park will attract an estimated 650,000 to 750,000 visitors a year and will require about \$40 million in additional federal funding. There are indications of substantial economic benefits for the area in the form of new jobs and increased spending. All things bode well for the park: Substantial commitments are being made by the state, the city and private interests, and sturdy cooperative efforts have characterized the planning activities from the start.

There clearly is an opportunity in Lowell to portray the monumental, fascinating and inspiring story of how the forces of nature, economics and a changing society came together to create a city that became a model, much as the Lowell National Cultural Park may become a model for urban parks and historical interpretation efforts to come. Δ

The canal system inspired the symbol for the Lowell National Cultural Park.



The Lowell Mill will become a mixed-use development housing exhibits, theaters, a hotel and retail stores.



Creative Compromise:



The entrance to the exhibition focused the visitor's attention on the silver pieces in the first gallery. The label on the right is the first of six descriptive panels in the exhibition.

Vincent Ciulla and Charles F. Montgomery, introduction by Gerald W. R. Ward

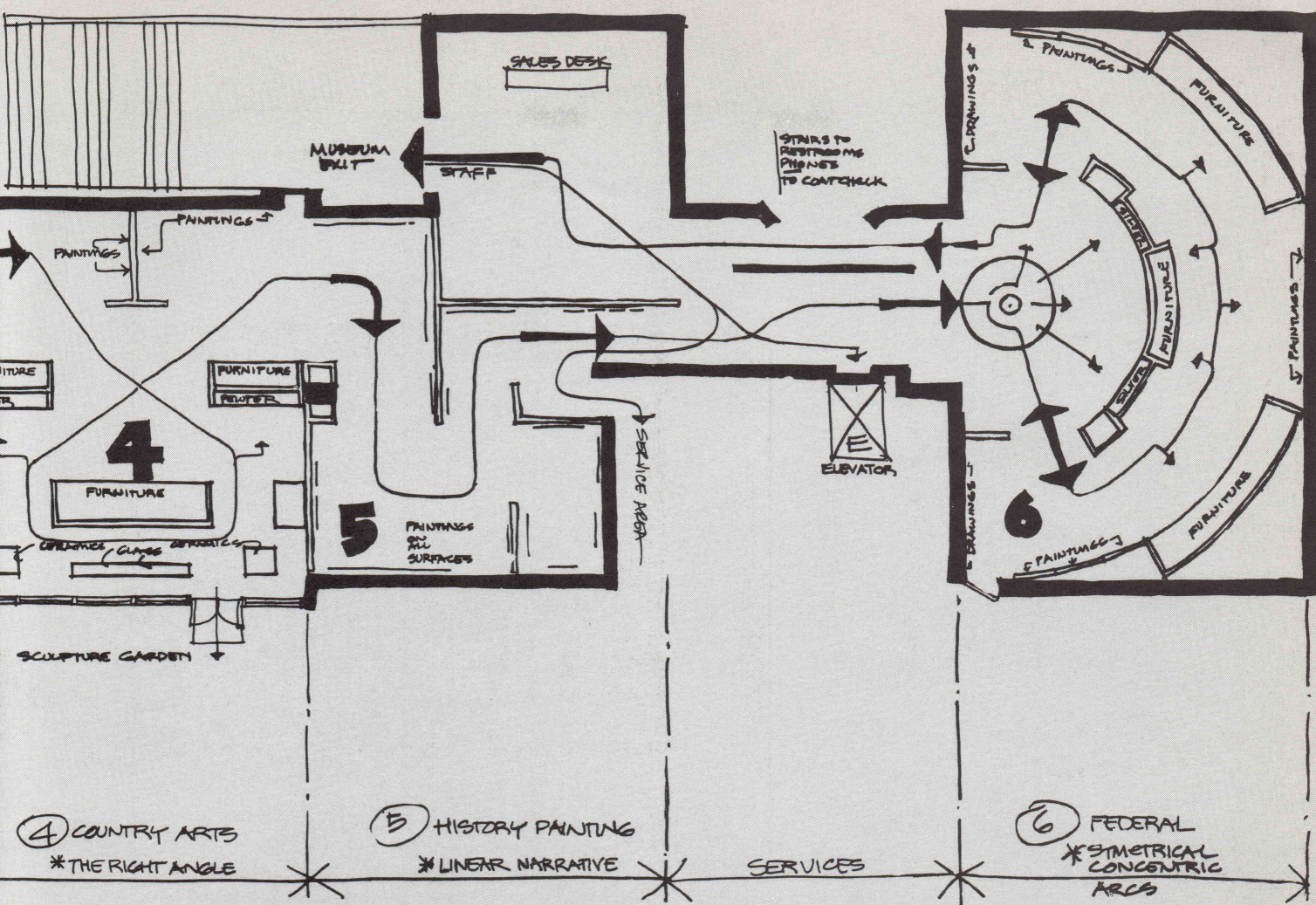
At the invitation of the Victoria and Albert Museum and the Pilgrims, the Yale University Art Gallery organized the exhibition *American Art, 1750-1800* to commemorate the Bicentennial. The exhibition consisted of 240 examples of paintings, prints, furniture, silver, pewter, brass, glass, ceramics and textiles selected to illustrate the variety and esthetic quality of American visual expression during the last half of the 18th century. Funded by private gifts and a grant from the National Endowment for the Arts, the exhibition was shown in New Haven from April 2 to May 23, 1976 and then traveled to London, where it was on view from July 15 to September 26, 1976.

The installation in New Haven was the result of a cooperative effort between a team of museum staff, headed by Charles F. Mont-

gomery, and Vincent Ciulla. Their primary goal was to display the objects in the exhibition in such a way that they would stand as works of art and as expressions of culture. They wanted to create an installation that would make clear the relationships between objects and be pleasing to the eye.

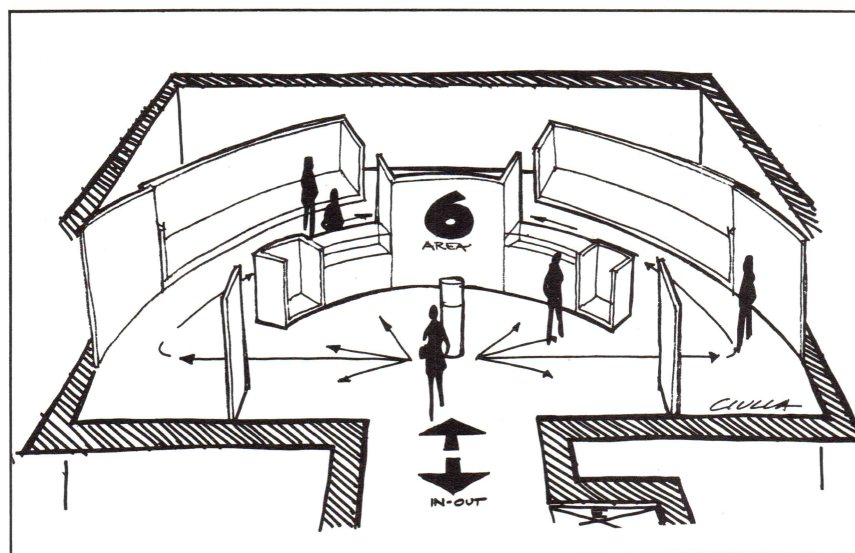
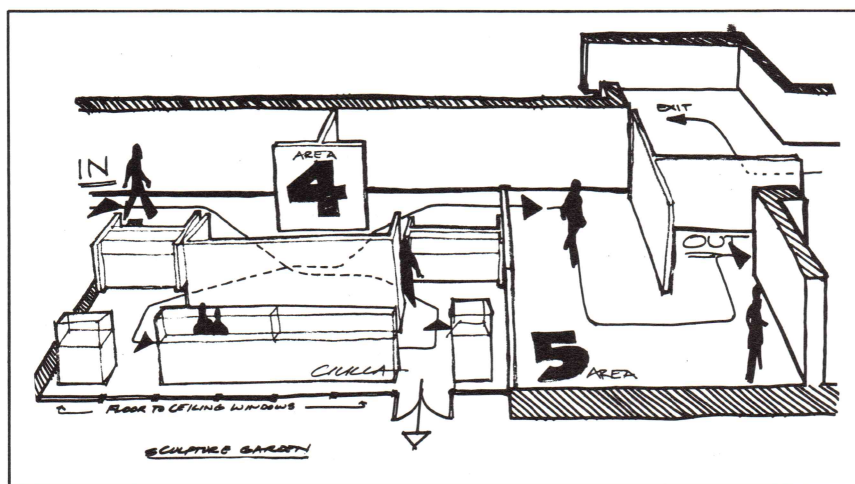
From the outset, Montgomery and Ciulla faced a number of challenges. The space for the show was composed of several galleries that varied in size, ceiling height, materials, lighting and overall feeling. At the beginning of the design process, one-third of the exhibition space was undergoing renovation. Questions of traffic flow and crowd accommodation were carefully considered since it was correctly anticipated that this show would

Vincent Ciulla is a New York design consultant. **Charles F. Montgomery** is the curator and **Gerald W. R. Ward**, the assistant curator of the Garvan and related collections of American art, Yale University.





The perspective drawing and the photograph, left, illustrate how disadvantages can be handled advantageously. The natural light complements the installation of country art pieces and the simple right-angle structures used for display focus attention on the objects and lessen the distraction of the outdoor garden.



Area 6 presented a challenge. It was a cul-de-sac and the last and climactic gallery in the exhibition. The symmetrical arrangement echoes the shape of the room and the neoclassical style of the objects. The lighting heightened the importance of the objects to the exhibition.

adaptation and refinement, from the initial sketches and plans to the final, last-minute adjustments. The result was not easily achieved. It was a slow, arduous process, filled with give-and-take, some anguish and long hours. But the result of this team effort, the close cooperation between the curatorial staff and the designer, was something that neither group working alone could have achieved.

The exhibition has closed, and Montgomery and Ciulla have had a chance to look back at their experience of working together. Their candid reflections illuminate some of the problems of the designer-curator relationship, and the way divergent points of view can be accommodated in the planning and mounting of an exhibition.

Montgomery: In choosing a designer, our exhibition planning committee sought a flexible and adaptable person who would be able to think in a group situation and work within our budget. Most important, we sought someone who had an awareness of space and could help us put the objects together in a meaningful context. Francis Henry Taylor once said "showmanship that doesn't show" is what a museum director needs. We wanted a designer who would work with us toward that goal. In December 1974, we offered Vince the job.

Ciulla: From the beginning we understood that I would see the design through from beginning to end. I agreed to prepare two-dimensional preliminary sketches and plans, then do actual space design and object placement in a one-half inch to the foot scale model, then draw up the specifications for the exhibit structures, and finally supervise the construction and installation of the show. It is important to involve a designer in this way, as the process of creating an installation continues to the opening of the show, and even after that. We checked the exhibition as the first crowds flowed through to see how well it was working. We made some very minor changes based on the experience of the first few days.

Montgomery: As we began, we knew that the sensitive areas of our relationship would involve the placement of objects, the placement of labels, the lighting and the color scheme. As we worked together, a sense of mutual commitment developed and a partnership was formed.

Our first meetings with Vince were held in the staff room of our office. Copies of photographs helped us convey to him a sense of the materials involved. We covered the walls with one set of photocopies, and we gave Vince another set, along with an annotated list of objects, including their dimensions and notes about their significance. We bombarded him with information.

Ciulla: There was a lot of raw material for me to digest. Charles and his people helped me by showing me similar objects in the Garvan Galleries, so I could get a better sense of them. They gave me books with pictures of the objects, interiors and design of the period. (I remember a book on Thomas Jefferson's architecture that helped me get a sense of the spaces of the period.) I had to become as deeply immersed as possible, and they knew the kind of information I needed.

Montgomery: We spent the first few months thinking about traffic flow and the grouping of objects—there was a lot of give and take. We were constantly searching for the most meaningful groupings and relationships. Curators, interns, graduate students, all had particular points of view, and they were not reluctant to express them.

Ciulla: At first, I was overwhelmed by all these ideas; there was so much to absorb and interpret. However, by mid-February I had developed a first plan. After we worked on it and looked at it for some time, we felt that it wasn't working, that there were some misplaced emphases, and so forth. No one was really happy with it, so we started again. This exercise helped refine our thinking about the objects as well.



An overview of the model—"the main communication tool" between designer and curator

Montgomery: Nothing ever falls immediately into perfect arrangement.

Ciulla: This was the most difficult time for me. Designers tend to become wedded to their ideas, but I learned the value of flexibility, of starting again. Many of the spatial ideas were eventually used in the final design, and by pushing, and sometimes being pushed by Charles and his people, we achieved a great deal. We never gave up, we just ran out of time.

Montgomery: As we talked and discussed things during many long meetings, it became apparent that a curator really thinks in terms of objects, while a designer thinks in terms of space. Vince made a model, with everything to scale including blocks representing the objects, and we worked to refine this model, moving objects back and forth.

Ciulla: The model was our main communication tool. We could easily move objects and change spaces, and we did so many times. Charles would speak about the objects, sometimes talking about a particular object as a key, or center, sometimes about objects relating to each other, sometimes about characteristics of groups, sometimes about similarities or differences between objects or groups. For instance, he described how the Queen Anne style has curves that flow in, while objects in the Chippendale style flow out,

and those in the Federal period are rectilinear and symmetrical. Using the model, I tried to interpret these ideas, along with my own perceptions of the objects, in terms of space, movement, color and lighting. I try to have spaces reflect the objects contained within them.

Montgomery: As the year progressed, our thinking about the objects became clearer, and we began to develop a more coherent story line, one that eventually resulted in six major groupings and many subgroupings. We often asked William Howze and Charles Belson, coproducers of the slide show, to sit in on the meetings. Their slide show was meant to intensify and amplify the visitor's experience. All of us felt its impact would depend on its location. Should the visitor see it at the beginning, in the middle or at the end of his visit? The same questions applied to the film, *The Look of America, 1750-1800*, produced by the office of Charles and Ray Eames, but its location was fixed. The entrance to the auditorium was located at the midpoint of the exhibition space.

Ciulla: The limitations of space affected the six groupings as well. The design process requires constant interaction and communication and the ability to hear criticism and understand limitations. It was important for me to be able to work with Robert Soule, superintendent of the gallery, and his staff. Good communication between a

designer and the builder of his or her designs adds to the quality of the results, and Bob contributed greatly. He was involved from the beginning.

Montgomery: Vince provided the relationships between objects and space. We wanted people to see these objects in their fullest dimension—as individual works of art, not as objects in a period room. The Chippendale area was to me the most grand. You were confronted with Joseph Richardson's rococo tea-kettle on stand as you entered. This piece of silver stood as an early expression in America of the new style. Hanging on one side of it was the sensitive painting by Benjamin West of his family, and on the other, the great *Sea Captains Carousing in Surinam*, by John Greenwood. Nearby an enlargement of a plate from Chippendale's *Director* personified London taste. Then your eye swept in an arc over the whole world of American Chippendale design—

chairs from Philadelphia to New Hampshire, Copley's portraits of Mr. and Mrs. Isaac Smith, and a phalanx of great case pieces—the Museum of Fine Arts' George Bright bombé desk and bookcase, our Newport block-and-shell desk and bookcase, the Metropolitan's "Pompadour" highchest, and the Henry Ford Museum's Connecticut high chest. It was a terrific room.

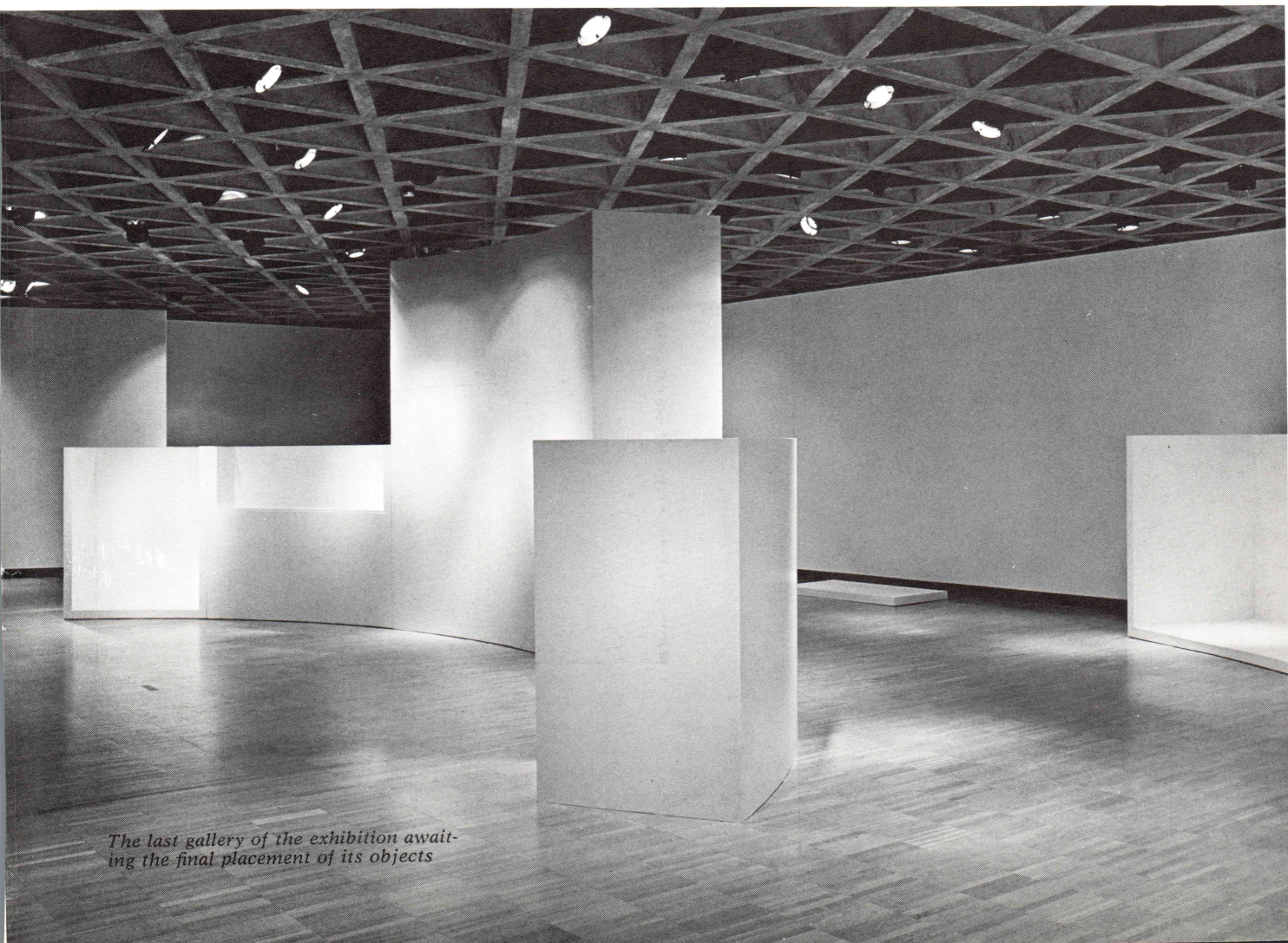
Ciulla: Yes, I think that room really worked. From a single vantage point you could see every object in the space.

In looking back over this project, I think that the whole business opened up my design process. I do remember saying "no" a lot, being reluctant to share, but I was forced to open up, to work with a lot of different people, and this was hard for me. It was a great growing and learning experience. What matters to me is what my clients and colleagues think about my work. I wanted to maintain my standards;

Charles and his group wanted to maintain theirs. Through compromise, we achieved a balance.

Montgomery: In the end we accomplished a rare thing. But along the way, we had to think—and think. Vince needed ideas and information which we gave him; he took them and did something we could never have done for ourselves. I for one was very happy—and the 63,000 people who attended the show seemed happy, too.

Ciulla: I think the role of the designer is changing. He will be more influential—not in the sense that he will control things, but in the sense that his special value to the team will be recognized. A designer has a spatial-perceptual understanding which must always be considered. His contribution helps people who visit exhibitions to use their eyes. In a way, being a noncuratorial layperson, he represents that visiting public. Δ



The last gallery of the exhibition awaiting the final placement of its objects



For the exhibition
Heritage and Horizon,
Nancy Miller
interviewed
Frank Stella.

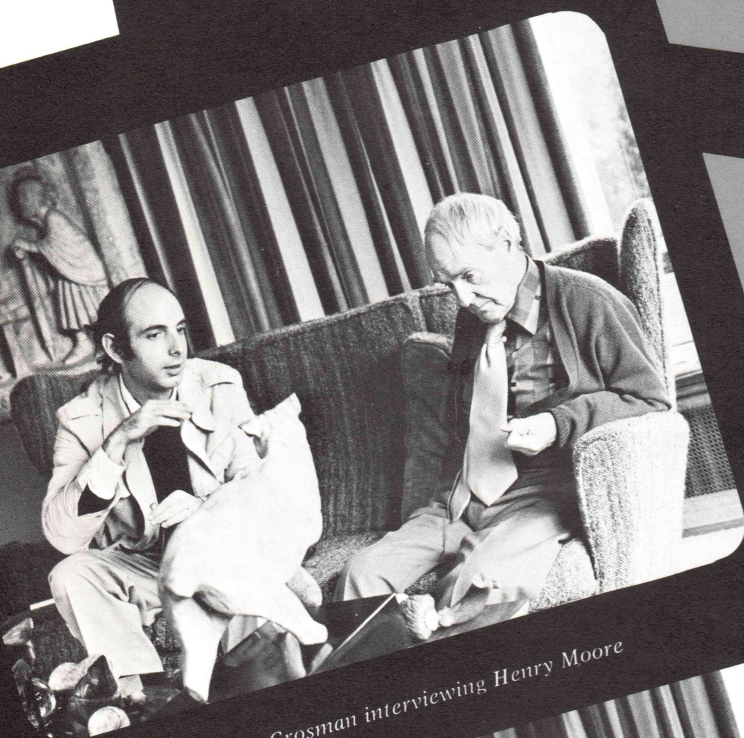
Nancy E. Miller and Christopher Crosman

"It is very important to show the backgrounds. The peeling paint is just as important as the people. Together they make the photograph and together they make the neighborhood." Milton Rogovin was speaking of a series of his photographs that were soon to go on view at the Albright-Knox Art Gallery in Buffalo. While he spoke, another kind of recording technology, video tape, documented not only his image but his voice and some of the textures and patterns of his physical surroundings—his mannerisms, his dress, furnishings of his home, textures and patterns resonating his work and life.

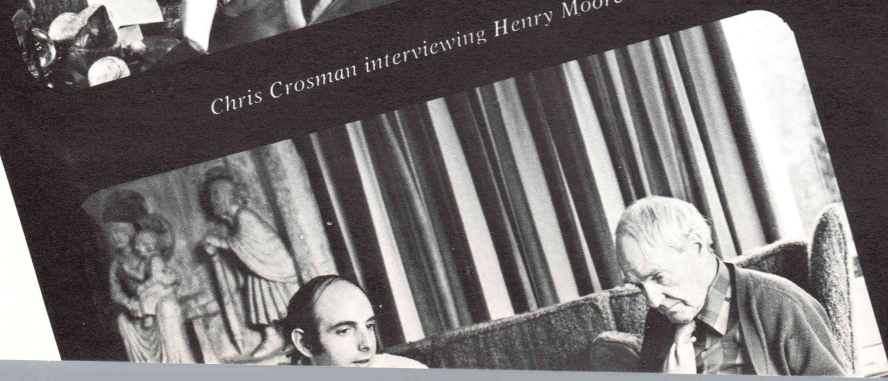
During the late spring of 1975 the Albright-Knox began what has become an extensive educational program, consisting primarily of on-location video interviews with artists, but also including interviews with dealers, critics, scholars and others with first-hand, pertinent information about art. Although the tapes were first used to accompany exhibitions, it was soon realized that video tapes could have broader application. Tapes are now produced on subjects related to exhibitions and the general collection, and are shown at the Albright-Knox as well as distributed to school cable systems, commercial cable television, art libraries, museums and universities.¹ This article will present some thoughts on this use of video for art museums, partly in rebuttal to arguments against such projects, and, through examples of specific video projects at the Albright-Knox Art Gallery, indicate what we believe to be realistic expectations for video in the art museum.

Practically speaking, few museums have the technical expertise or the

Chris Crosman interviewing Henry Moore



Nancy E. Miller, a lecturer in the education department, and Christopher Crosman, the assistant curator of education, are co-directors of the video programs at the Albright-Knox Art Gallery, Buffalo, New York.



budgets necessary to produce video tapes of the award-winning quality of public broadcast documentaries. This has discouraged many museums from even considering in-house video production for public consumption. However, it has been our experience that much can be accomplished with a relatively modest investment of equipment, time and personnel.

The Albright-Knox's video programs have been produced using a basic system consisting of portable black-and-white camera and video tape recorder (VTR), light kit and assorted portable accessories. Playback equipment includes a cassette deck and TV monitor. The entire investment in equipment (approximately \$5,000) was found to be less than the cost of rental even for relatively short-term use.

Except for postproduction functions such as titling, assembly (the mechanical as opposed to the decisional editing process) and dubbing (making extra copies from the master tape for playback and distribution), every phase of production is handled by the authors. Production in this case includes the writing of grant applications, format and subject selection, on-location shooting and interviewing, editing and distribution of tapes. Our formal video training amounts to one eight-session evening course offered free of charge by a local media institution. We are art historians and full-time gallery staff, and we have been able to juggle these activities with our many other responsibilities in conjunction with the Albright-Knox's active education department. It must be added that production costs and even some capital expenditures for equipment can be minimized by public and private grants that will match all or part of the direct museum costs for space, time and personnel.

Any reservations about such a modest investment should be weighed against the number of people video reaches. One video tape, played continuously over one and one-half months at the Albright-Knox, was seen by approximately

37,000 people. This figure does not include those who saw the program during three showings on cable television and continuous showings at another museum. Furthermore, the figure does not begin to approach the maximum potential audience—schools, universities, libraries, other museums—nor does it consider future use. Contrary to fashionable opinion, body counts are not necessarily meaningless statistics. Moreover, informal surveys support one indicator suggesting positive audience response—that people tend to spend more time with the art works after having seen related tapes.

The fear that today's savvy, media-saturated audience will not tolerate "unprofessional" television causes museums to hesitate initiating in-house production. True, jump-cuts, roll-over, "noise," unsteady cameras will be noticed, but it has been our experience that these flaws diminish with practice and time, and if a video program is worth seeing it will be watched. An article in the local evening newspaper reviewed our first attempt, two video tapes that we considered a pilot project and an experiment. Since we were well aware of our flawed camera work, we were pleased if not a little surprised that the reviewer chose to overlook it and instead emphasized:

Visitors to the opening reception have their eyes glued to the small screen. . . . All this intense interest in the video tapes points up not that they are suckers for a TV screen, but they are simply starved for first-hand information about contemporary artists.²

Museums also hesitate to use video because it is felt that audiences are accustomed to fast-paced, action-packed television drama and interviews with low-key art world figures will not hold the viewer's attention. This we gladly challenge. Our aim as educators, documentarians and art historians is to remain objective, to record the subject realistically, retaining long hesitations in conversation where it affects meaning or keeping the pace gentle if the subject is thoughtful and quiet. In preparing interviews, in taping and particularly while editing, we try to present an accurate picture of the person being inter-

viewed. Objectivity encourages the viewer to relate to the subject as another human being, something we have found audiences greatly appreciate. A singular advantage of the video interview is that it can do a great deal to demythicize and rehumanize commonly held notions of the artist as larger-than-life culture hero or, alternatively, as lower-than-life cliché.

It is also a challenge to resist altering content to add drama or increase esthetic impact. Somehow the very nature of noncommercial, homemade video—unconventional, dogma-free, direct—lends itself to many qualities of contemporary art. It is not surprising that the video documentarian is sorely tempted to indulge in video art. This too can be avoided given firm resolve and clearly defined goals.

The tapes' primary purpose is to stimulate the viewer to visit the museum or to attend a particular exhibition. They are shown in the galleries, with care taken to lessen the psychological and physical intrusion of video into the museum space. A simple off-white formica box, designed with a window for the monitor, hides the cassette playback mechanism. It is placed in a separate room so that the visitor must view the exhibition or art work before "finding" the video program. The walls of the room are bare except for printed materials and photographs directly related to the program. The video screen shows only the immediate sounds and images of the people and locale. All tapes are black-and-white, a pragmatic decision since color equipment is quite costly. The visitor who wants accurate information as to color, scale or texture of art works must consult the actual object in the gallery.

Video is not perceived as an alternative to first-hand experience of the works of art, nor is it seen as an alternative to effective, existing educational programs and materials. The tapes are designed to encourage the visitor to consult these other resources. To accompany one exhibition, for example, we taped an interview with Barbara Novak,

author of the critically acclaimed *American Painting of the Nineteenth Century*. Some would no doubt argue that this information could be obtained from exhibition catalogs, articles, books or lectures. However, most visitors cannot or will not avail themselves of these resources once they leave an exhibition. Novak's infectious enthusiasm, combined with an effective editing approach, made the program successful. The medium captured Novak as she spontaneously considered and expressed ideas that we suspect were being articulated for the first time as part of her effort to re-see American art. Interview questions are designed to elicit new information, as well as to record known philosophies. As a dividend, during the time the tape was being shown, the gallery shop sold every copy of the Novak book in stock and received a long list of orders.

It would be naive if not misleading to overplay the significance of the video interviews. Like a single painting culled from an artist's *oeuvre*, the video interview is a momentary, incomplete record of ideas and experiences. Satisfying as it may be in its own right, the interview refers only to a particular time and place.

The following summary of the Albright-Knox's programs is presented with the often-stated but necessary reminder that no museum can ever adopt without modification the projects of another institution. It is true that part of our program's success is its tailor-made fit to the Albright-Knox, which has a long-standing commitment to the contemporary artist. Nevertheless, we have discovered that many possibilities exist for the educational use of video, and we hope that we will generate new ideas for other institutions.

An Interview with Arman, taped in Arman's Manhattan apartment, presents the artist, articulate and critically self-aware, providing insight into his philosophy and his work. Arman's presence on the screen lessened the skepticism that may have existed in the minds

of occasional museum visitors who confront his accumulations of garbage, high-heeled shoes and violins. Revealing too was the shabby, traffic-clogged street below his apartment, located near shops with windows piled high with the common objects that are the focus of his work.

In *Arman: Conscious Vandalism*, we explored the artist's attitudes toward objects in the home through an ephemeral aspect of his work not readily visible in the exhibition. This tape is a documentary of an "action" event staged at the John Gibson Gallery in New York, during which Arman destroyed an apartment full of nondescript furniture. It consists of views of the actual event taped by Andy Mann, interspersed with Arman's and Susan Gibson's comments and remembrances.

In both these tapes, while Arman speaks, the viewer sees art in Arman's own collection which may possibly have influenced his own work. The ability to see the artist's home, studio and collection is an advantage of the on-location or "remote" interview. In an interview with Milton Rogovin, a Buffalo photographer, Rogovin's interest in the expressiveness of the human figure is reflected in his collection of small Mesoamerican clay figures and prints by Daumier and Kollwitz.

Not only the surroundings but the visual record of gesture and inflection add important information that allows the viewer to personally and privately interpret the artist and his work. At no time did it seem more important to convey this sense of human presence than with Rogovin, whose handling of pictorial structure and light is matched only by his deep interest in human beings and the places they inhabit.

A New Heritage is a collage of comments edited from interviews with Leo Castelli, Richard Estes, Lee Krasner, Roy Lichtenstein, Robert Motherwell and Frank Stella. A Bicentennial project, this tape is concerned with attitudes toward and characteristics of American

art, the art market boom and the American art milieu.

We have just completed a documentation of George Segal's federal sculpture project for Buffalo, the artist's first major attempt at outdoor sculpture. The esthetic ramifications of Segal's art, marked by this radical shift from plaster to bronze, from indoors to outdoors, have yet to be assessed. To that end the gallery's video tape may be of future value. For the present, the people of Buffalo—bewildered, bemused, outraged, appreciative—will at least be introduced to the man responsible for the city's newest public art acquisition. Four interviews with Segal were taped during the year-long project. In addition, portions of the bronze-casting process were taped at the Ohio University foundry, and the entire installation of the piece was recorded. It is hoped that the tape will run not only at the Albright-Knox and over the school cable system, but at various sites throughout the city, including the federal building where Segal's sculpture is located.

Recently we have completed interviews in Great Britain with several leading artists: Kenneth Armitage, Anthony Caro, Lynn Chadwick, John Hoyland, Allen Jones, Phillip King, Henry Moore, William Scott, Graham Sutherland and William Turnbull. Individual tapes will focus on each artist, and they will be placed in the galleries on a push-button retrieval unit. With this unit the visitor will independently be able to obtain programs on artists he or she wishes to see and hear.

Similar to the British interviews but broader in range are the interviews in progress with artists, dealers and critics associated with abstract expressionism, a strength of the Albright-Knox collection. Despite the vast amount of written material, audio tapes and film on this period, there are many people for whom documentation is sparse or nonexistent. What better source of information on a period is there than the visual record of the participants as they tell their own stories? Anyone who seriously questions visual documentation must

view the Namuth-Falkenberg film on Pollock, the sole surviving visual record of the artist. We do not, however, consider this current project an after-the-fact summary, since so many of that generation's artists continue to produce work of compelling interest.

For all the advantages of video documentation of contemporary artists, there are many opportunities for projects focused on artists no longer living. In producing *Speaking of Tomlin . . .*, a video tape on Bradley Walker Tomlin, we soon discovered that no group is better able to evoke the presence of a man dead nearly a quarter-century than fellow artists who have extraordinary visual memory. Tomlin, whose work received much public recognition, was in contrast personally unknown except to a few close friends. Those interviewed include James Brooks, Gwen Davies, Herbert Ferber, Ibram Lassaw, Robert Motherwell and Betty Parsons. To make their memories more vivid for the viewer, we accompanied their statements with views of Woodstock, New York, where Tomlin spent much of his life, and views of two of Tomlin's homes.

An upcoming loan to the Albright-Knox of two paintings—a Rembrandt and a Frans Hals—forced us to consider the possibilities for video and artists of the distant past. To accompany the works we plan to edit segments of video-taped comments by several authorities in music, literature and history, thereby creating a composite view of Rembrandt's and Hals' time. We also are considering an "ask-the-expert" format in which general and specific information could be programmed so that the viewer could obtain answers to individual questions on the push-button retrieval unit.

The success of *A Distant Horizon* led us to the Rembrandt-Hals idea. In this tape Barbara Novak is interviewed by author and artist Brian O'Doherty, her husband. Novak touches on what she perceives as some of the dominant themes of

19th-century American painting, philosophy and literature.

Finally, in a category by itself, is *The Faces of Our Children Look Up from the Ground. . .* In essence this is an educational video tape about education, an investigation of some of the issues surrounding art education for Native American children in New York state. The tape consists of interviews with noted authorities such as Marvin Opler, Frederick Dockstader, Oren Lyons (chief of the Onondaga Nation) and Philip Tarbell, who is an assistant in the New York State Department of Education. Native American children on the Tuscarora reservation and at the North American Indian Cultural Center of Buffalo are shown during art classes. It becomes apparent in the tape that Native Americans view the art education of their children as an important—if not the most important—means to preserve their

birthright. Unresolved on the tape, indeed for society as a whole, is the question of how best to effect art education for Native American children.

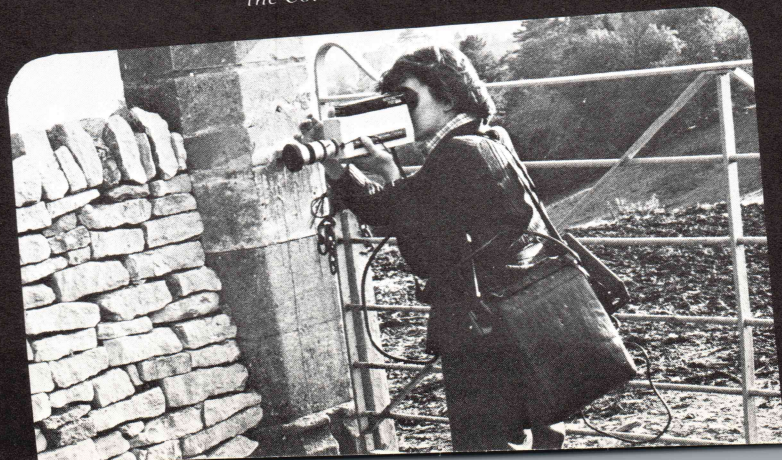
Art museums house a great many things, not the least of which is curmudgeonly conservatism. The restrained, conscientious use of video can be an appropriate activity in an art museum. We hope the Albright-Knox's project will encourage museums to free the potentially powerful channel of video to widen their educative function and increase the public's understanding of their collections. Δ

Notes

1. Programs are provided to interested parties at cost (cassette, dubbing to cassette or other format, plus handling charges). For further information write VIDEO, Albright-Knox Art Gallery, Buffalo, N.Y. 14222.
2. Nancy Tobin Willig, "Video Puts Albright-Knox Exhibit in New Perspective," *Buffalo Courier-Express*, July 13, 1975.



Taping on the grounds of Lynn Chadwick's country estate in the Cotswolds, England



National Gallery of Art, Washington, D.C.

Form vs. Function

Ivan Katzen

The crisis facing many American museums is not necessarily one of deprivation, but rather one of an excess of riches that has made it difficult for institutions to digest the great treasure that they possess and are continuing to acquire at a steady pace. Few countries can boast such an abundance of museums, extending to small communities and vigorous growth areas such as the western and southern states. During the 1960s and 1970s, public interest in museums accelerated rapidly. But in far too many instances the extravagance and prosperity of the period, in addition to the desire for exhibitions that have mass appeal, have resulted in a great number of buildings that do not now and will not in the future adequately serve their prime purpose—the display and study of the objects in the collections. Mass appeal may increase attendance but in the long run it may be detrimental to the function of museums and to the curatorial staffs that must make them function.

Architectural solutions of dubious quality certainly are not restricted

Ivan Katzen studied architecture in South Africa. His career has been as a property developer and planning consultant and his interest in museums is that of an art collector and student of art history. He lives in New York and London.

to this country. It is an unfortunate comment on the trustees and other authorities of many institutions and the architects that they appoint to design new buildings or renovate old ones that so little attention is shown to the future, however much lip service and publicity there is about the point. I believe that, despite recent financial problems, there are many reasons for the continuing growth of American collections, including growing public cultural awareness and economic factors. Moreover, appreciated values will make the housing and insurance of private collections more difficult, increasing the incentive for tax-deductible donations to museums (as long as that is possible). In any case, the tradition of private donations and bequests certainly will not cease.

As a result of this growth, museums have become more encyclopedic in nature. This characteristic should demand flexibility in planning and in general design, allowing for changing exhibitions drawn from the enormous collections in storage, as well as making these reserves available for study. Flexibility also is needed to allow for the changes in taste and interest of succeeding generations, for the different types of objects and cultures to be exhibited and for the changing needs of the curatorial staffs.

The museum's importance as a visible social and architectural entity has long been established. The

buildings should, therefore, be attractive to enter; the general environment is as important as the vital behind-the-scenes services. The building speaks of the past, present and future through its galleries. Waste and excess in the design of these spaces and in the choice of materials ignore this basic need.

With these general thoughts in mind, I approached an extended tour of U.S. and Canadian museums in 1975 and 1976. Although I visited many regions I could not, of course, include every possible architectural example. My main interest has been the buildings housing art museums, but many of the same problems and solutions encountered apply to other disciplines.

I distinguish here between two types of institutions:

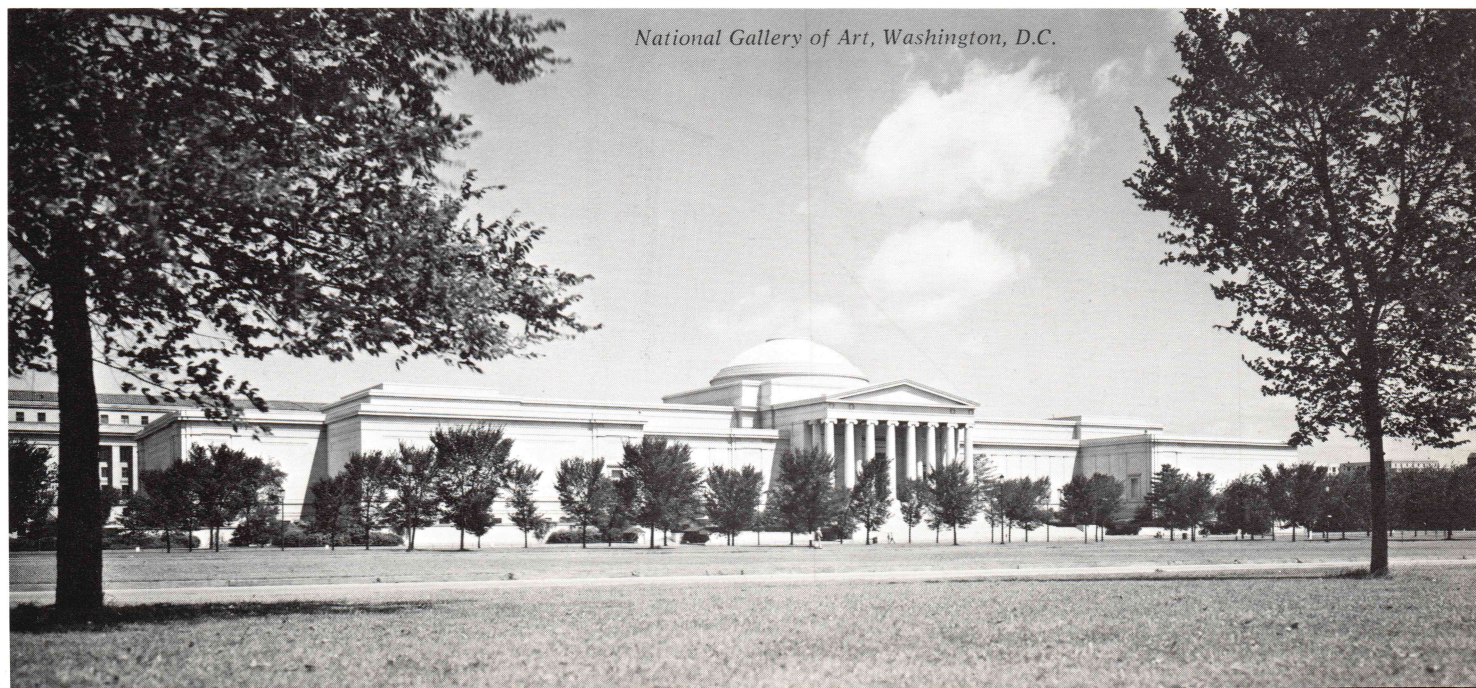
▲ Exhibition galleries which, although they conform to the AAM's definition of a museum, in fact mainly show special exhibitions and keep their main collections in storage;

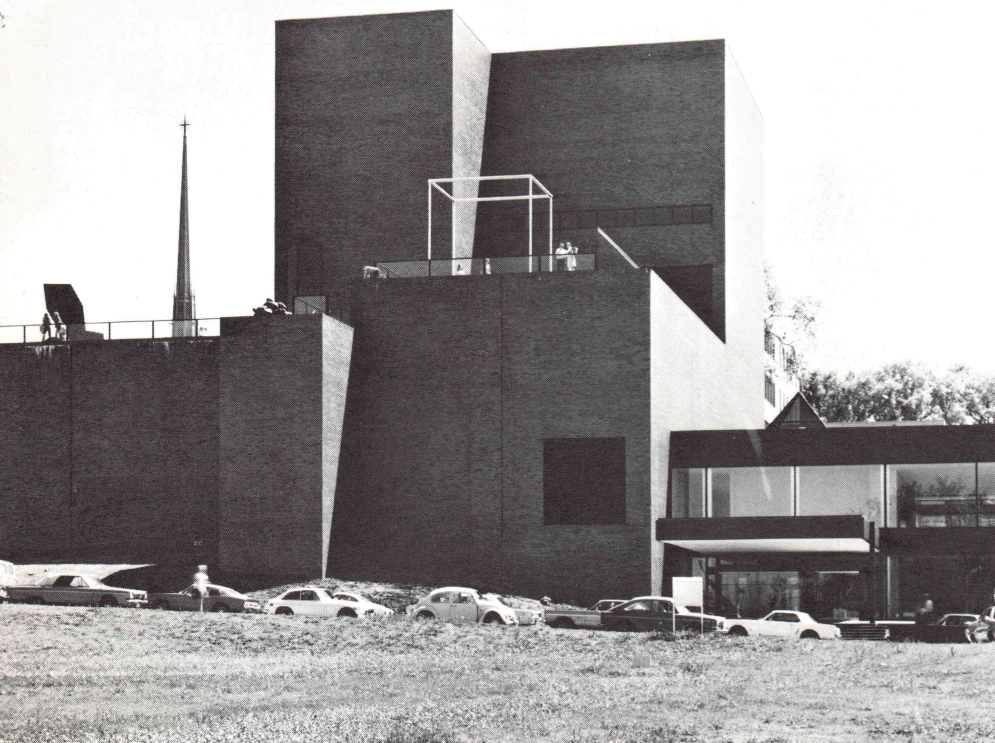
▲ Museums in their generally accepted form, with permanent galleries, and changing and temporary exhibitions.

Three notable examples in the first category are the Whitney and the Guggenheim in New York, and the Walker Art Center in Minneapolis.

The Whitney Museum of American Art is a thoroughly urban architectural solution on a constricted site.

National Gallery of Art, Washington, D.C.





The multilevel galleries are each large, tall and flexible enough to house any exhibition and can be connected through adequate, if not easy, vertical access. Both from within and without, the building's details are compatible with its enclosed surroundings, and the scale and entrance are direct and inviting.

The Solomon R. Guggenheim Museum is an unfortunate building from the urban aspect, the poor state of finish of the structure and the confusion of the museum's exhibition practices, a confusion increased by the permanent Thannhauser wing, which should be seen as a separate entity. The constricted, dull entrance contrasts with the beautiful and soaring central space, which can be a great joy or an irritation depending on the type of works exhibited. A large number of relatively small works hung chronologically from the top of the ramp (large works must be shown out of context on the ground floor) can be successful. The Guggenheim comes into its own when exhibitions such as the Max Ernst and Maillol retrospectives are mounted. These were splendid achievements for the building. With the walls in a harmonious state, the domed interior becomes a place of contemplation and rest.

On more frequent occasions, however, the Guggenheim has a mixed exhibition of masterpieces from the collection together with new works or smaller shows with the objects in various arrangements and sizes. This more conventional museum style is very bad here, and the space becomes discordant and distracting. The Guggenheim is indeed one of the most notable pieces of architectural eccentricity, but it can be a useful building if its limitations are recognized.

The Walker Art Center. This modest building with its unassuming exterior is to me one of the finest buildings devoted to art. From the delightful orientation theater through the vistas of simple but ingeniously rising spaces, easy stairs and ramps, the exhibition space is one of beauty and utility. The building could be used for permanent or temporary installations with equal success, and extensions could be added with relative ease. The economical ceiling pattern and almost exclusive use of artificial lighting are very successful. Incidental natural light and outside views are well integrated into the compact whole.

The Capital City

In the second category—the conventional museum—I will start in Washington, D.C.

Dumbarton Oaks. This exquisite jewel box of a building turns out to be all jewel and no box. It is pointless to exhibit anything in it, as the objects are virtually invisible. It is a garden pavilion, not a museum wing.

The National Gallery of Art. This Beaux-Arts style edifice is impressive, with the logical arrangement of exhibition halls and simplicity of access from the beautifully scaled and detailed central corridor to whichever works one wants to see. Natural light has been used extravagantly and well. It may be unfair to comment at this time, but the relatively unassuming grace of the old building will, I believe, outshine the elaborate complexity of the new wing now being erected.

The Museum of Natural History and the Museum of History and Technology. These sound, if somewhat pedestrian, buildings are excellent examples of the museum building as a practical organism. Their straightforward lines of access and simple flexibility enable them to absorb with ease what is possibly the highest attendance in the world. Of course they will never be large enough for the material that could be housed, but they do provide excellent exhibition and education spaces.

The Hirshhorn Museum and Sculpture Garden. This enigmatic structure probably will be a fortunate turning point for contemporary museum architecture. Something important is to be expected of a museum that occupies one of the most prominent and prized sites in the world. I have no quarrel with the exterior elevation to the Mall, which already has so much variety that this monolithic, stern facade appears as a foil for the nearby Smithsonian Castle and for the distant Washington Monument and the Capitol. But the harsh, open, round courtyard with the intimidating fountain and massive support columns is an example of wasteful consumption. The interior planning of the purist entrance hall causes confusion and congestion.

Because there is no apparent provision for any outward expansion of the building, this miserable floor space will hardly serve as the capital city's main showplace for modern art. It barely serves the present needs. The sculpture fare slightly better than the paintings, except when they are near the outside of the building.

The monumentality and rigidity of the conception also have given rise to some unusual internal features. One of them is the much-publicized painting storeroom on the top floor, far removed from the service area where it belongs. The celebrated sliding screens in this area only use the vast passage from one side. The usual double banking is not possible because there are windows (another unfortunate feature of the storage area) on the inside wall, overlooking the courtyard. Future generations will regret this building, especially when it is compared to the new and more viable Centre Georges Pompidou in Paris.

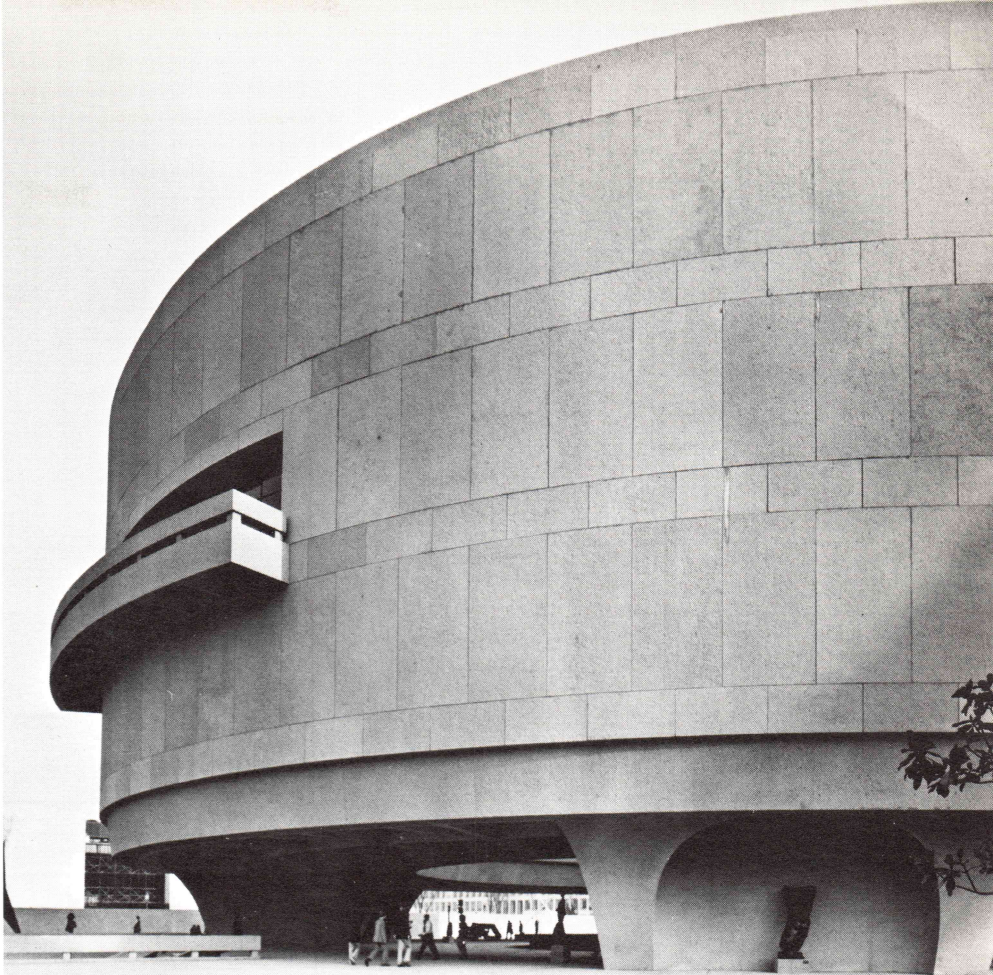
Philadelphia

The Philadelphia Museum of Art stands magnificently on its site as an unequalled urban pleasure. The recent renovation was well and tactfully handled but does not alter the basic need for enormous open spaces, which the attenuated wings will not be able to provide in the future.

New York

The Museum of Modern Art. This remains one of the most enchanting places to be encountered in a central city environment. Although the later additions to the facade have diminished this quality, the interior (old and new) flows with continuity and in attractive relationship to the exterior. The simple artificial lighting and logical floor plan enhance the collection, and the sculpture garden is an enjoyable place. As future additions are planned, it is hoped that this sensitivity and logic will be maintained.

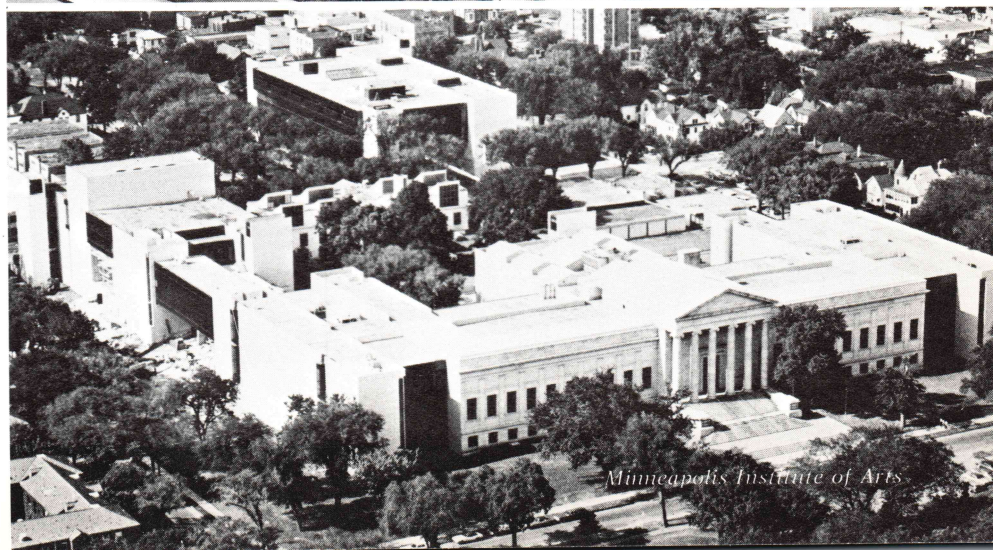
The Metropolitan Museum of Art. As this massive encyclopedic museum enters a further phase of expansion to house special collections, one may reflect on some recent



Hirshhorn Museum and Sculpture Garden, Washington, D.C.



Art Institute of Chicago



Minneapolis Institute of Arts



University Art Museum, Berkeley



Los Angeles County Museum of Art



Exterior of the Oakland Museum

developments. The newly installed Islamic section is an outstanding example of old space recycled to provide a new facility that fits harmoniously into the whole. On the other hand, the new, extravagantly beautiful Lehman wing (which could serve equally well for other functions anywhere) has upset the balance of the entire museum. Some of the collection's least important paintings hang in the glaring bright light of the inner court and, in contrast, some of the finest works are to be found in those unhappy, claustrophobic period rooms. This wing may also be a final manifestation of its kind and point the way to an unmonumental rationality that is greatly needed.

Chicago

The Art Institute. This is to me one of the major tragedies in recent museum building. As the Art Institute was celebrating its centennial and looking ahead to the next 100 years, it seems that its authorities had little real faith in the future. As a dedicated preservationist and as an admirer of this landmark building with its facade, central staircase, excellent junior museum and outstanding new print room, I believe that this is one of the rare cases in which the old building should have been abandoned and a new one built (following the examples of modern art museums in Paris and Munich). The millions of dollars that are being spent to escape site and height restrictions and to straddle a hopelessly wide railroad track will be used in vain. It can never work, even with fine new buildings. The future calls for a bold new facility north or south of the Loop in one of those endless urban wastelands. The old building could have found a use in time, perhaps as a full-scale museum of modern art, which Chicago needs.

The Field Museum also is spending many millions on a building which as a whole is unsuitable and unattractive. The above comments on the Art Institute apply to the Field as well. The *Museum of Science and Industry*, however, has been successfully recycled to provide a vivid and exciting amenity.

Minneapolis

The Institute of Arts. The beautiful elevations and mass of Kenzo Tange's additions to this building hide internal problems. It was a fine idea to retain the old McKim, Mead and White building, but it appears to have been a pointless exercise to surround the old facade symmetrically when the new facility could have been adjacent to the old and the school complex could have been built across the road on an available site (there was no shortage of land). The result is confusion in the main galleries, access problems and much wasted space. It is a fair comment on the building that interior photographs usually show a string quartet playing on a bridge or in one of those vacuous spaces.

In contrast, successful examples of fine new buildings added alongside old are to be found at the Albright-Knox in Buffalo and at the Clark Institute in Williamstown, Massachusetts.

Los Angeles

The Los Angeles area is the scene

of extensive museum growth and development, but the results have been somewhat disappointing.

The Los Angeles County Museum of Art is a bombastic piece of neo-commercial architecture totally inadequate for its burgeoning collections and extremely difficult to extend or alter. Excessive monumentality has been built into its present form, both internally and externally.

The J. Paul Getty Museum. The display galleries of this eccentric building are very adequate despite crude detailing. The surroundings are an exercise in personal folly which can be enjoyed or ignored according to taste.

The Norton Simon Museum of Art at Pasadena. This building is located on a poor site and is totally inadequate for the present collection and the future Norton Simon additions. It is a rather crude building and not very comfortable to visit.

Northern California

University Art Museum, Berkeley.

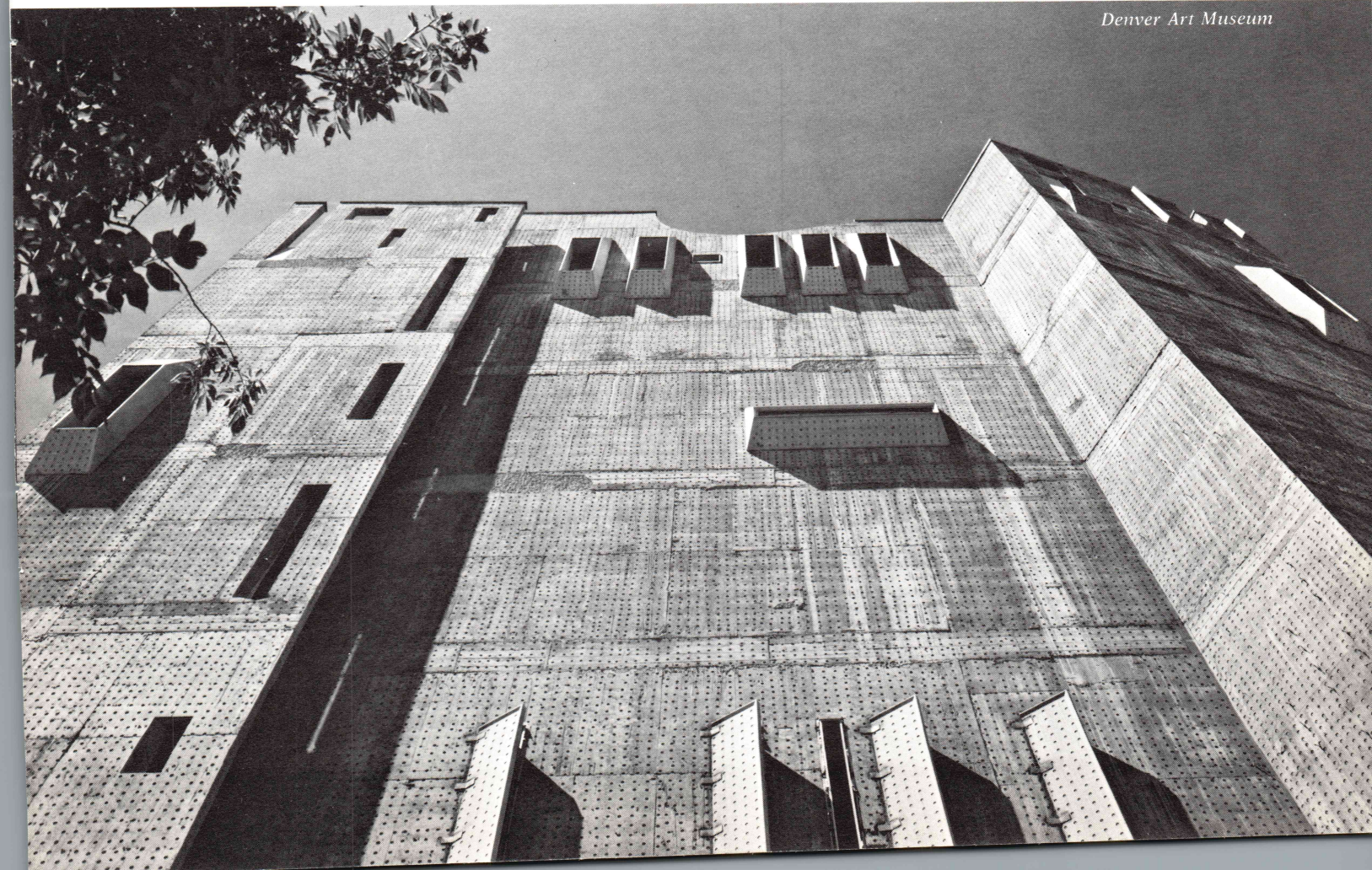
The boldness of this bare concrete design is self destructive. The art works follow the confusion of lines with the utmost discord, their visibility not particularly enhanced by the haphazard use of natural and artificial lighting.

The Oakland Museum. This innovative complex of three museums which share services and a major exhibition hall is in most respects very fine and a positive contribution to the urban landscape. Its disadvantages are the lack of internal flexibility and potential for expansion due to the rigidity of the structure. Maybe these problems can one day be solved by absorbing the adjacent parking garage, or one museum may have to cannibalize an adjoining partner.

Denver

The Denver Art Museum is an example of skyscraper planning which could have been more successful if the cluttered site had allowed for further towers. The ground floor arrangement and the eccentric fenestration on the upper floors pro-

Denver Art Museum



vide interesting elevations and external orientation but no natural lighting. At this stage the lighting is artificial and primitive.

Fort Worth

The two small buildings attractively situated opposite each other on a square in this city are an interesting community amenity. However, from the front the *Amon Carter Museum of Western Art* is a pompous external effort which covers up its cramped, small but interesting collections.

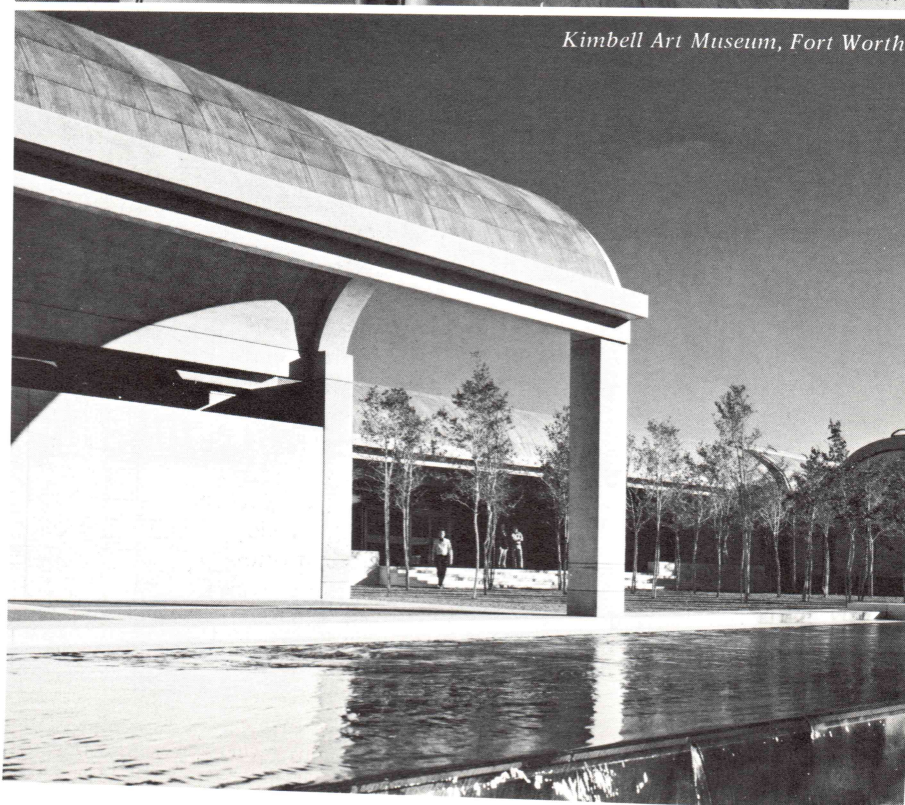
The Kimbell Art Museum is a wonderful, beautifully detailed building, very compact for its present needs. However, the use of natural light from the top of the vaults has not been entirely successful and I find that the long and persistent lines of the vaults and their supports distract from the works of art. A great point has been made of the use of natural light from the roof, but it seems a vain effort. Possibly a truly open plan would have been best after all.

In conclusion, I must note that most of the buildings discussed were designed by the offices of famous architects from America and abroad, and that these same architects are favored over and over again in different regions of the country. They are all known to have designed some of the finest commercial, office and institutional buildings in the world. That their museum buildings are less successful and more personally obtrusive is indeed a pity.

Museum buildings should not be significant in their own right, but should be beautiful, functional and energy-conserving without design excesses. Most museums' basic program planning requirements are the same, with minor variations depending on the size and scope of the institution. It is surprising, therefore, to see that these obvious logical needs so often are ignored in favor of monolithic buildings with solutions that are out of date when completed and a source of aggravation for those who have to work in them and keep them alive both financially and spiritually. Δ



*Stairway to main level
of the Kimbell Art Museum*



Kimbell Art Museum, Fort Worth

Knowing Your Copyrights

Alfred P. Knoll and Daniel Drapiewski

There are many museum personnel whose creative talents are manifested in tangible ways and who produce a variety of artistic and intellectual "property." Traditionally, it has been taken for granted that ownership of this property would either belong to or be controlled by the museum.

However, these traditional notions are now being closely scrutinized. We have seen a growth of what has come to be called the artists' rights movement. There have been changes in the law governing employment situations and the ownership of artistic and intellectual property, and we are seeing the promulgation of codes of ethics for museums embodying these considerations. Finally, the emphasis on professionalism within museums has increased, as has the awareness of the significance of individual contributions to the institution.

The antagonism between museums' traditional approach and the above considerations has led and continues to lead to potentially explosive

disputes relating to ownership of intellectual and artistic property. This article will suggest some criteria that should be used in formulating the perimeters of museum employment, particularly concerning ownership of artistic and intellectual creations, primarily writings.

Whether these perimeters take the form of individual written employment contracts or definitive museum-wide policy statements is not important. (However, we believe that there is no substitute for a written employment contract. Many criticize this individualized process as being cumbersome, but these arguments are outweighed by the fact that a contract allows for predictability, certainty and flexibility in dealing with individual professional circumstances.)

Our purpose is to show that the potential problems relating to ownership of artistic and intellectual property may be foreseen, and satisfactory solutions need not be left to the vagaries of the judicial brew for resolution. We do not attempt to propose a code of ethics.¹ Rather, we advocate professional preconsideration of the products of creative and intellectual work.

Writings

Perhaps the most controversial creative work product of museum professionals is their writings. Museum employees write texts for use within the profession, in academia and by the public. They write *catalogues raisonnés*, exhibition catalogs and collection catalogs. They produce articles, critiques, reviews, monographs, bibliographies, pamphlets, lecture and speech notes, and other scholarly works.

Controversies arise because professional reputations, pride and pecuniary gain are necessarily involved in writing. It is axiomatic that writ-

ing involves authorship, editorial rights, royalties, writer's fees and re-publication. And these elements are controversial because few agree how ownership of writings should be divided or distributed. Further, applicable legal standards, museum custom or professional considerations do not provide uniform guidelines.

Legal Standards

Ownership of writings, whether by museum professionals or others, is usually governed by the Copyright Law (Title 17, *United States Code*). A basic tenet of copyright law is that an author "owns" what he or she writes, and is entitled to the statutory copyright. But this is not always true. Section 26 of the Copyright Law states that "the word 'author' shall include an employer in the cases of works made for hire."² This is the "works-for-hire" doctrine. In the words of the U.S. Supreme Court an "author" is that person or institution "to whom anything owes its origin" (*Burrow Giles v. Sarony*, 1884, 111 US 53.)

In the words of an eminent lawyer, the works-for-hire doctrine is a Catch-22—that is, if you write for a museum, about a museum or at a museum, you may or may not own the work or be deemed its author.

Consider the following: A large metropolitan museum owns a collection of the work of a renowned photographer. The museum employs a curator who is an expert in photography and particularly in the photographs in this collection. There is no employment contract between the curator and the museum. The curator has contracted with a commercial publisher to publish a book he has written on his own time. The subject matter of the book is the photographer and the collections owned by the museum. No prior arrangement is

© 1976, Bay Area Lawyers for the Arts, Inc. **Alfred P. Knoll**, a partner in the Oakland law firm of Brown and Knoll, has wide experience in arts-related litigation. He is a founding member and director of BALA. **Daniel Drapiewski**, a recent graduate of the University of San Francisco Law School, works for the State Bar of California. The research and writing of this article were made possible by a grant from the California Arts Commission and the Western Regional Conference of the AAM. The authors also wish to acknowledge the support of the Western Association of Art Museums.

made with the museum by the curator or publisher relative to the use of the collection.

Who owns the copyright in this book? Who has the right to royalties? Is the museum entitled to credits? Who is entitled to authorship? Who has the right of editorial control, abridgment and re-publication?

The answers to these questions usually comprise what are considered the primary incidents, or "bundle of rights," that make up ownership. Under copyright statute and court decisions it is arguable that *all* of this bundle of rights will vest in either the curator or the museum—or will be shared as a split copyright.

The reason for this ambiguity is that the courts, in applying the Section 26 works-for-hire doctrine which usually governs the question of ownership, traditionally have looked to an employee's *scope of employment* to determine the ownership of that employee's writing. In other words, if the writing was done on museum time, using museum facilities or was part of the reason the museum professional was hired, the courts will apply Section 26 and deem the museum as the owner or author of the writing under the works-for-hire doctrine. On the other hand, if the courts feel that the employee did the writing on his or her time, did not use the institution's facilities or was not hired to write this particular type of material, they will find that it was not a work for hire and deem it to belong to and be authored by the writer. A third circumstance can arise in which the court feels that the facts are somewhere in between and will find that the ownership bundle is to be shared by the institution and its employee.

In the foregoing example, a curator is using both museum property and the expertise for which he was hired in the creation of artistic and intellectual property. The museum could argue that it has total claim to the copyright and ownership of the book. On the other hand, the curator could claim that the book

was written outside working hours, at his own expense, using his own initiative and knowledge and that the photographs were owned not by the museum, but by the public. These factors would tend to show that the curator has total ownership of the writing.

The museum would, of course, always want to protect and assert certain related "ownership" rights it may absolutely possess, such as editorial rights to the proper use of its photographs; the right to claim credits in the publication; and some form of censorship rights, such as the right to prevent the photographs' use in denigrating publications.

It is apparent that the "scope of employment" or Section 26 works-for-hire doctrine does not give clear guidance to museums or museum professionals in many circumstances because these legal doctrines are not clear cut. To further complicate and confuse the matter, two additional legal problems should be considered.

▲ *Court reluctance to strictly interpret Section 26 against employees and for employers.* Two cases are worthy of note in this area: The first is the case of Admiral Rickover (*Public Affairs Associates v. Rickover*, 1960, 284 F2d 262), in which a federal circuit court held that Admiral Rickover, while in the employment of the U.S. government and while giving speeches on the subject matter of his employment (e.g., nuclear submarines as a deterrent to offensive military intervention), nonetheless owned the copyright to speeches he made.

The second is the celebrated California case of UCLA Professor Williams (*Williams v. Weissner*, 1969, 78 Cal rptr 542) in which a California appellate court held that Williams was entitled to full copyright protection in his lecture notes which he had prepared for delivery while employed by the university.

Not only were the lecture notes prepared while he was so employed, but they were notes prepared for lectures to be delivered at UCLA, for which purpose he was

hired. The court in that case distinguished normal employment from that of a professor in an academic institution and held that anything a *professor* did, wrote or prepared, with the exception of the actual classroom delivery, was not to be construed within Section 26, and thus was owned and authored by him.

What these cases have in common with museums is that in each, the court dealt with circumstances involving professional people. In the Williams case, the university's mandate to disseminate knowledge is similar to the purpose of a museum.

▲ *Potential constitutional problems.* Another circumstance adding uncertainty to any reliance upon the language of the Section 26 works-for-hire doctrine is that of a potential constitutional infirmity. Briefly, the argument is that the Constitution grants protection to "authors" and it is questionable that our founders intended this to include the works-for-hire doctrine. This question has been raised by several courts and copyright commentators.³

The issue is stated as follows: [A difficult issue] is raised... by... the question as to whether an employer for hire merely by virtue of such status may claim to be the 'author' of the work created by his employee.⁴

This argument basically surrounds the constitutional provision that allows Congress to enact legislation securing authors the right to protect their writings. As Judge Friendly stated in the case of *Scherr v. Universal Match Corp.* (1969) 417 F2d 497: "It would thus be quite doubtful that Congress could grant employers the exclusive right to the writings of employees regardless of the circumstances."

This particular problem has never reached the U.S. Supreme Court and one can only speculate how the court would rule. Suffice it to say that it is risky to continue to rely on Section 26 in formulating a profession-wide practice.

It is often said that courts exist as an unpleasant alternative to self-

The Writings of Museum Professionals:

A Checklist

This list is intended to be a guide to considering the the questions surrounding museum professionals' writings. Related questions of dual compensation—money received from outside activities that might be construed as part of the employment circumstance, job definition or in conflict with them—are not included.

What is the scope of employment?

1. What are the working hours?
2. What are the professional's general duties (title and job description, work to be performed, to whom responsible)?
3. What are the professional's specific duties regarding writing? What type of writing—pamphlets, catalogs, newsletters—is expected?
4. What are the museum's responsibilities regarding writing?
 - To provide access to collections?
 - To provide support, personnel and material?
 - To provide collaboration, outside resources, travel allowances?
5. Who can change the above responsibilities? Must the change be written or oral? By assignment or mutual consent?

Who owns the writings of museum professionals?

1. Who owns copyrightable writings created within the scope of employment?
2. How will ownership be shared with any collaborator or co-author?
3. May ownership interest be assigned or sold to heirs, children or others?
4. Who owns partially completed manuscripts?
5. What happens to ownership when employment is terminated by resignation or death?

How are the residual interests to be handled?

1. Credits in the writing (authorship, collection acknowledgment, biographical data)

2. Editorial and publication control (manuscript deletions, additions and corrections; typesetting; photograph quality and placement; layout; quality and quantity of advertising)
3. Commercial exploitation
 - Of the original publication (rights of *first publication* can be treated separately from the copyright and the rights in subsequent publications)
 - Of secondary publications (second editions, book or literary clubs, revisions, abridgements, anthologies, reprints)
 - Of translations
 - Dramatizations, motion pictures, radio, television
4. Miscellaneous rights (right to allow quotations, complimentary copies)

How is the money to be handled?

1. Costs (publication costs; galley proof alterations; legal costs)
2. Royalties and fees (how computed; clarification of criteria; time of payment; advances; fixed or flat fees)

What are the considerations regarding letters?

(This is a difficult subject due to the highly personal nature of the writing. These are broad considerations only.)

1. Were the letters received at home or at the office?
2. What is the nature of the relationship of the writer to the museum or the professional?
2. Copyright vs. residual right to publication

determination. This is particularly true for the museum profession in light of the above discussion of museum employees' writings. The point here is that should contractual considerations be ignored in museum employment, the law will give haphazard guidance and sure-fire litigation at best.⁵ Conversely, the law of copyright has consistently held that it will recognize and follow any contractual provision entered into between an employer and an employee and these provisions can divide the copyright bundle of ownership rights in any fashion the parties so choose.

Museum Custom

Uniformity is the foundation of boredom, and never let it be said that the museum profession is bored. Just as copyright law gives no clear guidelines for handling questions about the writings of museum professionals, museum custom and practice also are no help. There appear to be as many policies on the question as there are museums.

Some museums will not allow authorship to be identified on writings published "in-house." Others allow authorship but no royalties. Almost all museums claim the copyright in catalogs written by the professionals employed by them. A few have allowed a split royalty and full authorship to the writer if the book is published commercially, but they still claim the copyright.

In the case of texts, lectures, speeches and critiques, which museum professionals tend to write on their own time, there seems to be little museum policy and each circumstance is considered as it arises—many times after the fact. The difficulties surrounding these varied practices and attitudes are compounded because most museums have no written or codified policy. Often a museum professional harbors a mental expectation regarding the ownership of writings only to find uncirculated house policy that is at odds with individual desires. Many codes of ethics have been recently proposed,⁶ some of

(continued on page 69)

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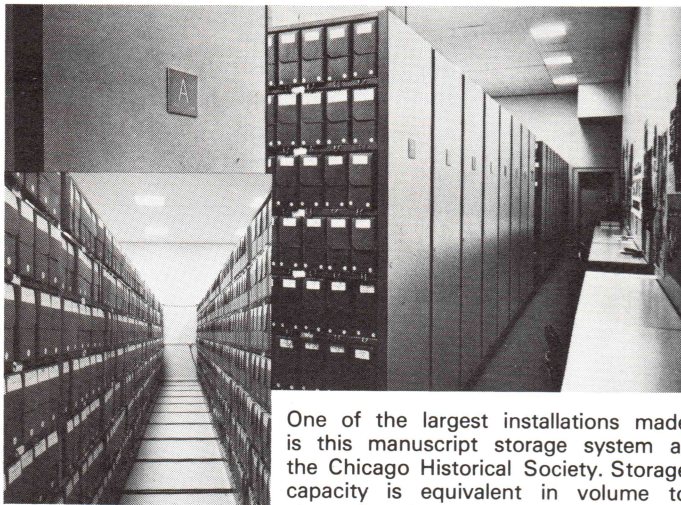
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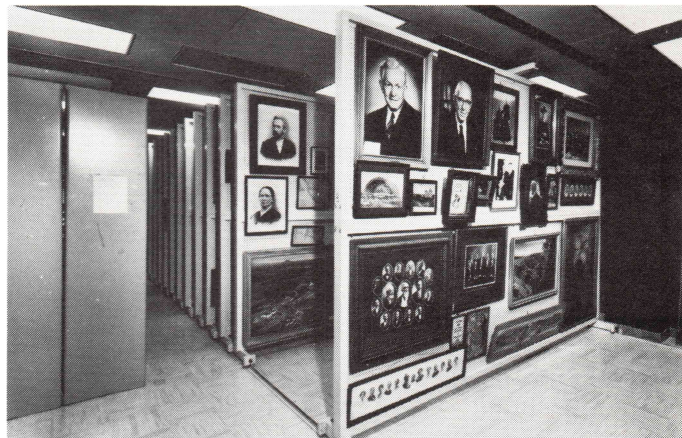
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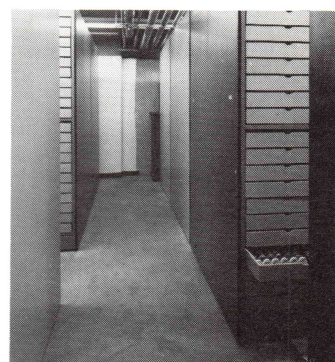
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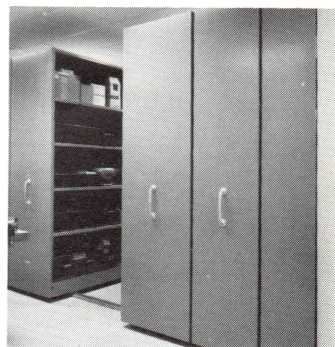
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American Master Drawings and Watercolors, by Theodore E. Stebbins, Jr. Harper & Row in association with The Drawing Society, Inc. 464 pp., illus., \$50.

Old Master Drawings from American Collections, by Ebria Feinblatt. Los Angeles County Museum of Art in association with Allanheld & Schram. 238 pp., illus., \$25.

After a slow beginning in America early in this century, the study of drawings has now developed into a serious and scholarly field within the history of art. These two volumes are of special interest to the relatively young field of the history of drawings because each eschews narrow specialization in favor of a broader view of the historical development of works on paper.

While both books are related to exhibitions, *Old Master Drawings* is actually a catalog which limits the entries to works that could be permitted to travel. In spite of this limitation, and the frequently tiny illustrations, the catalog is informative and well written. Divided into discussions of the major schools of drawing (Italian, French, German, Dutch, Jewish, Spanish and English, with particular attention to the Italian) each section is introduced by a "synoptic profile" of that particular school. These essays are

brief and lucid, and refer frequently to drawings that are illustrated and fully cataloged in the following section.

While Stebbins' *American Master Drawings and Watercolors* is also exhibition related, it is not truly a catalog. Thus, while exhibition catalog-type information is either hard to find or totally omitted, the book enjoys a narrative flow which more than compensates. One particularly interesting aspect of this book is the author's decision to include both foreign artists who produced significant work in America and American expatriates whose influence was felt in their native country—groups which all too often fall between the boundaries of nationalistic histories. For the first time we have a volume that discusses such foreign artists as Jacques Le Moyne de Morgues and Nicolino Calyo, as well as expatriates like Louis Ritter and Edwin Austin Abbey in terms of the mainstream of American art.

Stebbins also makes the point that drawings are not simply personal notations meant for the artist alone. Some are, of course, but Stebbins gives us an interesting discussion of the purposes of drawing as well as considerable insight into the artists' working methods.

In addition to a fine and readable text, *American Master Drawings and Watercolors* is sumptuously illustrated, fully but not oppressively footnoted and well indexed. Unfortunately, the price is as high as the quality of the book—Bruce H. Evans Δ

J. J. Brody is director of the Maxwell Museum of Anthropology, Albuquerque. **Bruce H. Evans** is director of the Dayton Art Institute. **Louis F. Gorr** is executive director of the Dallas County Heritage Society. **Patricia Hogan** is a student in the museum science program at Texas Tech University. **Michael E. Long** is director of the Parkersburg Art Center. **Mary Jean Madigan** is curator of exhibitions and collections at the Hudson River Museum. **Robert A. Matthai** is project director of the American Discovery Project, American Museum of Natural History.

Mazes and Labyrinths of the World, by Janet Bord. E. P. Dutton & Co., 1976. 181 pp., illus., paperbound, \$6.95.

For everything there is a picture book. This is your basic picture book of mazes and labyrinths from every imaginable time, place and culture—mazes of stone, turf, hedge, sand, brick and paint; environmental mazes and small painted-on-an-object ones. Unfortunately, many of the black and white illustrations are so dark and fuzzy as

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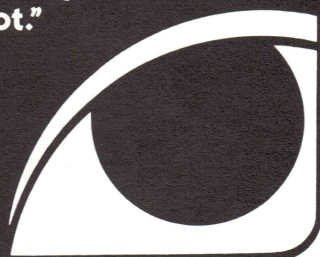
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to be nearly indecipherable (a major failing in a picture book).

Taken together, the mazes create a Ripley's *Believe It or Not* effect, heightened by a text that emphasizes the mythological and mystical aspects of maze-making, and leans heavily on the work of previous scholars. Connoisseurs of the maze may object that there are several pictures of concentric designs which resemble mazes but do not, in fact, have an entry point or a goal.

Bord does not intend her book as a history; and it ought not to be read as such, but rather as an aggregate of curiosities. Simply amazing.—*Mary Jean Madigan* Δ

New Burlington: The Life and Death of an American Village, by John Baskin. W. W. Norton & Company, 1976. 259 pp., illus., \$9.95.

Between Dayton and Cincinnati, Ohio "where Caesar's Creek and Anderson's Fork come together to form a natural landscape for settlement, stood New Burlington." The town was abandoned in the early 1970s when the U.S. Army Corps of Engineers began building a dam, and behind it a lake that would submerge the town.

John Baskin has written a sensitive and provocative essay about the town and its residents and has successfully used oral history techniques to record the voices of New Burlington's past. The blacksmith, farmer, teacher, carpenter, widow, Methodist and Quaker represent a microcosm of rural American society.

Rural towns and villages have all but disappeared from the American landscape and the author makes effective use of old photographs as well as contemporary scenes by Ken Stienhoff and Dan Patterson to depict the life styles of this small community. New Burlington was typical of many such towns—it had two churches, a blacksmith shop and town drunks. Baskin's account

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sheds new light on the rural wisdom, wit and sorrow that are a part of each of us. As the author states, "New Burlington is the village from which most Americans came."—*Michael E. Long* △

A Gallery of Amish Quilts: Design Diversity From a Plain People, by Robert Bishop and Elizabeth Safanda. E. P. Dutton & Co., 1976. 96 pp., illus., paperbound, \$9.95.

In recent years, several new books on American quilts have whetted the appetite of the scholar and the curious. The best of these books have placed hand-crafted quilts in their cultural context—exploring their functions, how they were made, what they were made from and the lives of those who made them. This book, with color illustrations, offers 150 examples of quilts made by Amish women in their isolated religious communities in Pennsylvania and the Midwest. The quilts presented are remarkable for their characteristically simple designs, bold colors and exquisite stitching.

In a brief introduction, the authors propose that the Amish quilt is a manifestation of the religious and social character of a community that has remained apart from the "English" world (the Amish term for non-Amish society). The authors reflect that "What is amazing, and worth exploring, is how the Amish woman with a limited range of materials and with limited exposure to the technical expertise, tastes and patterns of the 'outside' world, has created enduring works of art that are visually exciting and sophisticated." Using written documents, artifacts and oral history, the authors examine the religious precepts of the Amish community and how they affect the mode of dress (the source of the material for the quilts), the role of women and the design of the quilt. They find that although the Amish preach that all members must conform to a "plain and simple" style, the quiltmakers have managed to be creative in the production of the bedcovers with-

out violating the tenets of their Amish society. This individual creativity has produced a rich assortment of designs, colors and quilting patterns.

The conclusion is borne out by the magnificent variety of quilts displayed in the color photographs. The quilts, primarily from private collections and dealers, are divided into two sections—Pennsylvania quilts and Midwestern quilts. These categories reflect the differences between the traditionally more conservative Pennsylvania communities and the Midwestern settlements which have, to a greater extent, mingled with the outside world. The brief captions accompanying each photograph include the date and location of production, dimensions, owner and comments on any unusual elements of design, quilting or use of color.

This is a useful book. It assembles the quilts produced by a unique group of women about whom little has been written. One laments with the authors that information about these isolated quiltmakers and their communities is not easily available. However, the book's bibliography provides a listing of what little there is. The authors have used their material to suggest how a society based on a precept of simplicity can produce a wide range of visually sophisticated and superbly crafted bedcovers.—*Patricia Hogan*

The Old House Catalogue: 2,500 Products, Services and Supplies for Restoring, Decorating, and Furnishing the Period House—From Early American to 1930s Modern, compiled by Lawrence Grow. The Main Street Press, 1976. 240 pp., illus., paperbound, \$7.95.

Throughout the country, there has been a revival of interest in the rehabilitation and occupancy of old houses. While the esthetic appeal of these buildings is widespread, many old-home owners are not aware of whom to see or where to go in order to obtain hardware,

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The Old House Catalogue is a positive step in the right direction. It contains listings for such useful products as unbleached muslin, Rosario wrought iron and Tiffany-style shades, just to name a few. Many of the items mentioned are one-of-a-kind objects that represent the true craftsmanship of the past and are difficult to find on one's own.

Numerous illustrations and a complete list of suppliers' addresses are included. A useful bibliography has also been prepared to guide the reader with a variety of problems to the best reference sources. The book is a must for the old-home owner.—*Michael E. Long* △

Culture, Change and Continuity: Essays in Honor of James Bennett Griffin, edited by Charles E. Cleland. Academic Press, Inc., 1976. 378 pp., illus., \$24.50.

This *Festschrift* marks the retirement of James Griffin as director

of the Museum of Anthropology and chairman of the Department of Anthropology at the University of Michigan. Though he was associated for more than 40 years with one of the nation's major university museums and was its director for three decades it is doubtful that museum people (other than anthropologists) know him, or even know of him. And therein lies a tale hinted at but hardly exploited in any of the essays in this volume.

Among these, that by Volney Jones summarizes the history of Michigan's Museum of Anthropology, and, innocently, demonstrates the unique role possible for university museums in the United States. Carl E. Guthe was Griffin's immediate predecessor as director of that museum and in terms of museum history it is hard to conceive of a greater contrast than that between Guthe, an anthropologist who exerted strong influences on the development of museology in this country and Griffin, an anthropologist who used his museum almost entirely

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as a focal point for archeological research. The point is not to judge either but to underline two factors about university museums that the rest of the museum world may not fully comprehend. First, it is often possible for the director of a university museum to mold an institution idiosyncratically and second, it is far easier for university museums than for most others to develop research programs and a scholarly orientation. As a museum director, Griffin was far off the mainstream of American museology but his museum contributed enormously to the development of the science of archeology during his tenure.

The museological benefit of Griffin's scholarly orientation has been an indirect but significant contribution to the interpretation of museum objects. More directly, his success within the academic community has made it easier for other university museums to develop research programs. Thus Griffin's contribution to museology helps redress the gross imbalance between scholarship and other museum activities in this country while demonstrating that university museums have a unique role to play.

Many of the essays in this volume are highly technical, and most illustrate the great contrast between what archeology was before Griffin's time and the science that it has become. Most of the contributors are former Griffin students, among them several trailblazers of the "New Archaeology." I can't recall anyone accusing Griffin of being a "New Archaeologist," but clearly, he had something to do with the philosophical and technical transformation of the discipline. That so much of that transformation occurred within a museum context should be a matter of pride to the rest of us.
—J. J. Brody Δ

Calder's Universe, by Jean Lipman.
Viking, A Studio Book, 1976. 351
pp., illus., \$28.50.

My first substantial exposure to the work of Alexander Calder was in

Paris in 1965. On my way home after a two-year sojourn in Ethiopia, I decided to re-enter Western culture via France. I wandered into the Musée National d'Art Moderne, where I encountered a large and varied display of Calder's work. I was startled by the colors, shapes and visual surprises, and soon I was smiling broadly.

From its bright dust jacket to the 500 reproductions and illustrations, *Calder's Universe* evokes the same happy feelings I experienced at the Paris show. Jean Lipman and her colleagues have done a fine job of selecting representative works in diverse media: drawings, oil paintings, gouaches, graphics, tapestries, and sculptures in wire, wood and bronze. Of course the mobiles and stabiles are well represented, along with a miscellany of jewelry, household objects, bronzes, theater sets, airplanes and a racing car. The text provides a thorough outline of Calder's life and work, and is full of interesting quotes and anecdotes by or about the artist.

It is a double treat to see the exhibition on which the book is based, knowing the context in which the work was created or utilized. For example, the amusing *Circus* becomes even more so after reading how Calder himself would march the figures through their paces, providing the sound effects of seals, lions and other members of the circus family.




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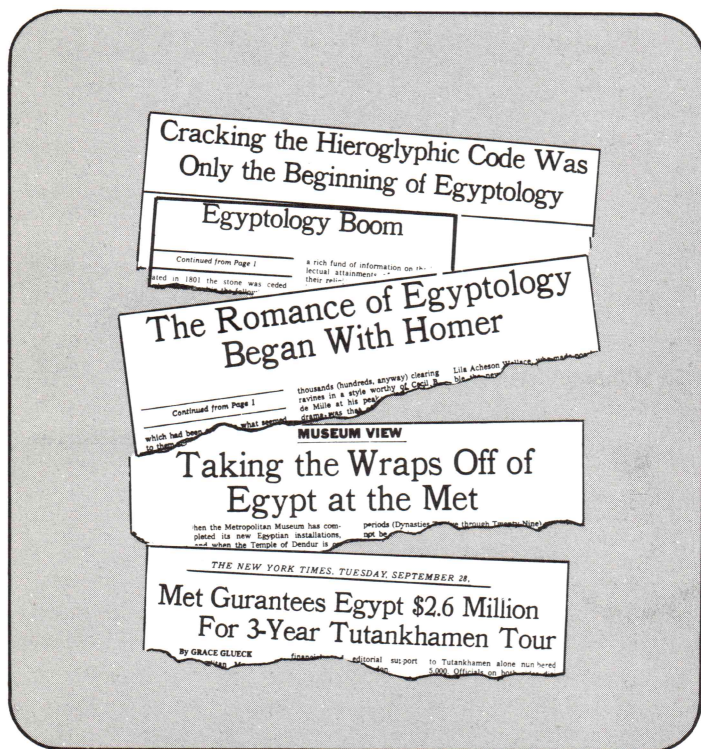
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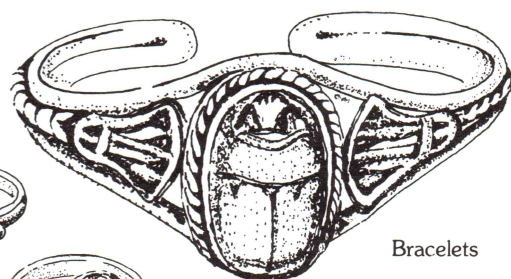
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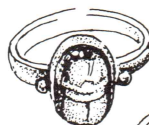
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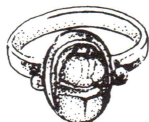
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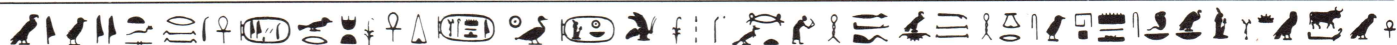
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Alexander Calder died last year, but his legacy of exuberance and whimsy will never let us forget him, nor the lighter side of our own natures. Without any doubt, he achieved his goal of making "things that are fun to look at."—Robert A. Matthai Δ

The Great Archaeologists, edited by Edward Bacon. Bobbs-Merrill, 1976. 428 pp., illus., \$35.

This is a fun book of articles on archeology originally published in *The Illustrated London News* between 1842 and 1970. Arranged chronologically, it is a kind of social history of popular archeology as seen from Great Britain, and the news articles naturally enough tend to be parochial. Also, naturally enough, there is a tendency to emphasize the spectacular: the greatest this, oldest that, most mysterious other, which is the way it is with newspaper archeology. We can be grateful that *The Illustrated London News* has traditionally been

accurate and relatively sober in its reportage of archeological events despite the best efforts of its headline writers to make us think otherwise. As a consequence there is some value in the reprinted stories.

The volume is profusely illustrated, neatly designed and edited to include material of the greatest significance both to the history of archeology and to that of popular taste. There are useful, brief biographies of archeologists, and an even more useful index. It can serve as a conversation piece, bed-time reading material, or as one source for serious study of an aspect of social history. Not every book can serve so many potential purposes.—J. J. Brody Δ

Louisiana's Art Nouveau: The Crafts of the Newcomb Style, by Suzanne Ormond and Mary E. Irvine. Pelican Publishing Company, 1976. 182 pp., illus., \$25.

In 1887 Josephine LeMonnier New-

comb established an endowment for the creation of H. Sophie Newcomb Memorial College as part of Tulane University. The college would eventually become widely known for its arts and crafts programs and the characteristic style the school fostered. This style and the institution that gave birth to it are the subjects of this recent work by Suzanne Ormond, a well-established potter, and Mary E. Irvine, a former student at Newcomb College.

Their book describes the interest and enthusiasm that developed in New Orleans for decorative arts and crafts as a result of the World Industrial and Cotton Centennial held in 1884, which gave artists and craftsmen from every state an opportunity to exhibit their work. From this interest came the impetus to establish Newcomb College. The text provides a broad historical perspective in which each period of the Newcomb craft movement is carefully detailed, along with biog-

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raphies of craftsmen and school administrators. In addition to the many black-and-white illustrations, there are 32 pages of color reproductions. The book is a valuable reference source for collectors, libraries and the general reader, and an example of a successful scholarly endeavor.—*Michael E. Long* △

Theater Game File, by Viola Spolin. CEMREL, Inc., 1975. Handbook of 78 pp., plus file of 204 activity cards, \$30. Order from CEMREL, Inc., 3120 59th St., St. Louis, Mo. 63139.

Readers may know of Viola Spolin's work on theater games from her book *Improvizations for the Theater*. It is this book which serves as the basis for the games and activities offered in the *Theater Game File*.

There are two parts to the *File*: a handbook which explains the concept and mechanics of theater games/exercises, and a file of 204

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new publications

Conference Proceedings for 2001: The Museum and the Canadian Public Ottawa, CMA, 1976.

A report on the major conference 2001: *The Museum and the Canadian Public* which was held at Lake Couchiching, Ontario in September 1976. This publication contains a complete set of conference working papers, a number of presentations which were given at the week-long conference by the participants plus a list of over thirty-five recommendations for action which were recorded at the conclusion of the conference. Topics of discussion for which papers appear in this publication include: The Public Voice; The Museum's Voice; The Role of Exhibition Conservation in the Museum of the Future; The Physical Plant of the Future; Financial Resources for the Future and the Experience of the Universities-Can Museums Avoid a Similar Fate?

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CMA Bibliography, Ottawa, CMA, 1976, 233 pp.

An extensive listing of published material on the subjects of museology, museography and museum and art gallery administration.

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Fellows Lecture 1976, Ottawa, C.M.A., 1977, 60 pp.

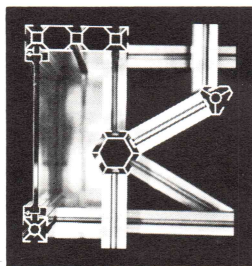
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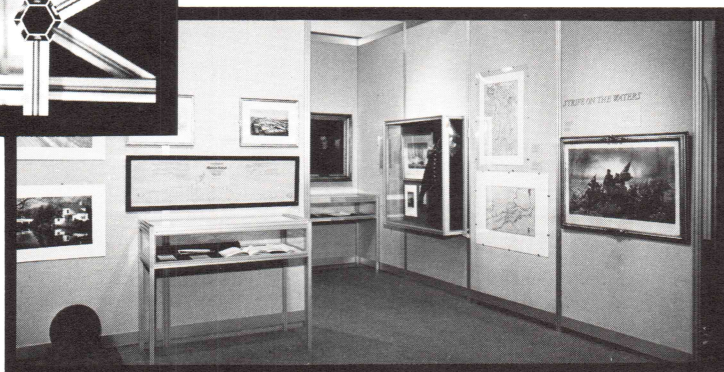
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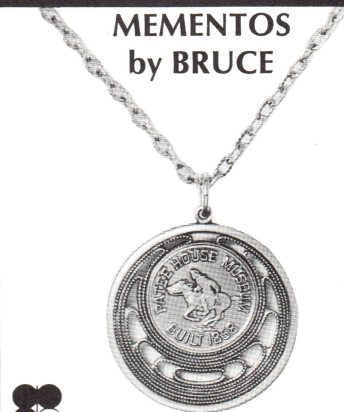
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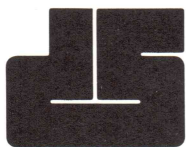
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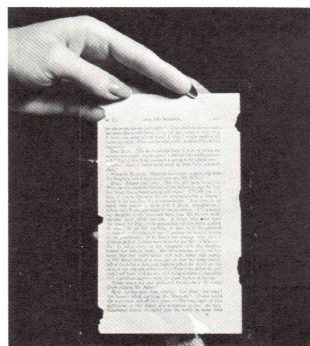
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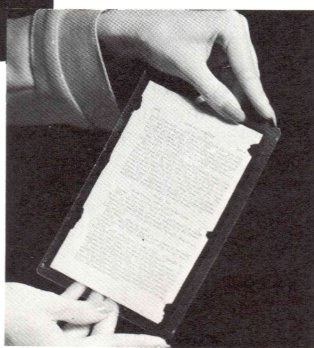
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Books

5"x8" cards, each of which contains instructions for an exercise. The ambitious aim of the *File* is to make theater games useful to non-arts teachers within the regular classroom curriculum:

Theater games, played in the classroom, should be recognized not as diversions from curriculum needs, but rather as supports which can spread through each day, acting as energizers and/or springboards for everyone. Inherent in theater techniques are verbal, non-verbal, written and un-written communicating. Communicating abilities, developed and heightened in theater game workshops will, in time, spill over into other curriculum needs (the 3 Rs) and into everyday life.

In essence, then, theater games aim to improve communication and to enhance the spontaneity, self-expression and awareness of the individual; and there are many reasons to believe that these games *can* accomplish these goals. However, the games are *not* intended to teach a particular subject matter such as art, history or science, and it requires a substantial leap of faith to assume that theater games can improve the learning of subject matter (one hopes good research has been done or is being done on this issue).

I basically sympathize with and approve of the goals and techniques of theater games; I also recognize Viola Spolin's substantial insights and contributions. However, I can see several reasons for the *File* not generating an enthusiastic response among teachers:

▲ The cost is rather steep.

▲ Some teachers may be put off by the seeming (actual?) lack of applicability to the subjects they are supposed to teach.

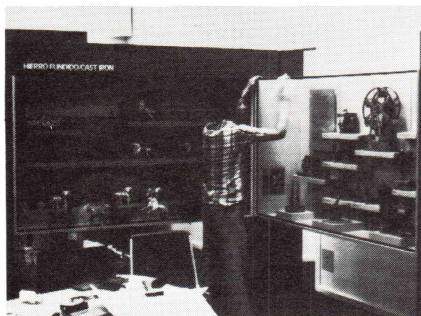
▲ It takes time and effort to carry out theater games in the classroom and given the realities of most teachers' work loads, class sizes and discipline problems, it seems unlikely that many teachers would have the time, energy and inclination to try theater games.

▲ Finally, despite the author's claims to the contrary, the handbook and activity cards are hard to understand and follow without

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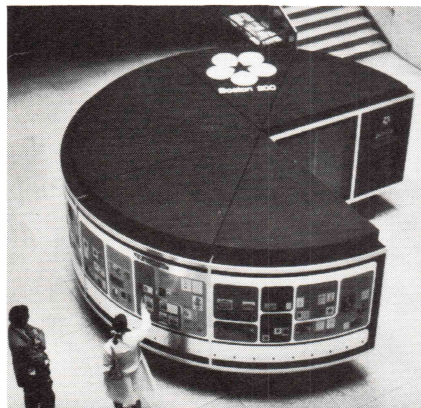
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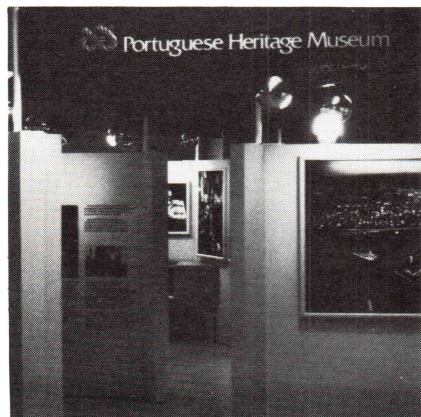


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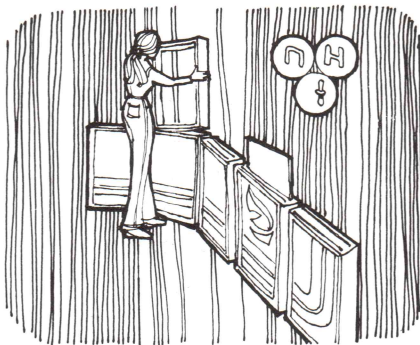


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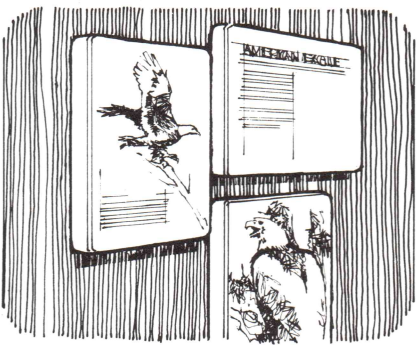


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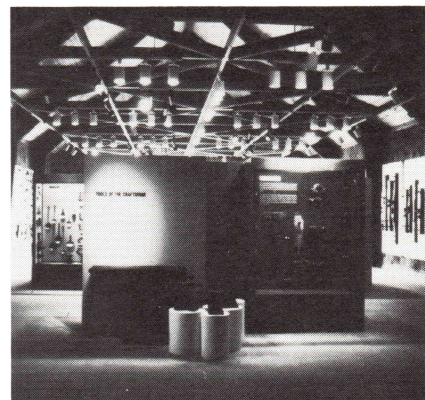


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prior knowledge of, or experience in, theater games. The *File's* content and procedures are not self explanatory, and it seems highly unlikely that an untrained teacher could apply its philosophies and techniques adequately. The need to train teachers to use new curricula and techniques was amply—though belatedly—demonstrated during the educational boom of the 1960s, when hundreds of new curricula were studiously ignored by teachers until workshops and training sessions were provided to explain the value and techniques of the new materials. It is therefore a bit surprising that CEMREL, an educational research and development outfit that grew up in the 1960s, would overlook the need for training and workshops.

The *File* is probably not for those without some previous exposure to the philosophy and techniques of theater games. And, given the time and subject matter constraints of a typical museum visit, there are many questions about the application of these techniques in the museum context that are simply not addressed in the *File*. However, it is possible to end on two encouraging notes: I hear that Viola Spolin and her associates are beginning to train instructors on the West Coast, so a first-hand learning experience may soon be available for those who wish to use the *File*. In addition, Dolo Brooking and some of her colleagues may soon be starting work on a handbook of improvisational techniques and theater games with specific applications to museum settings.

—Robert A. Matthai △

Industrial Archeology: A New Look at the American Heritage, by Theodore Anton Sande. The Stephen Greene Press, Brattleboro, Vt., 1976. 152 pp., illus., \$18.95.

The Archeology of Industry, by Kenneth Hudson. Charles Scribner's Sons, 1976. 128 pp., illus., \$10.

These two books are the latest contributions to the study of material

culture from the growing discipline known as industrial archeology. While they present a lot of pictorial material, they leave ambiguous what it is that industrial archeology purports to do or be.

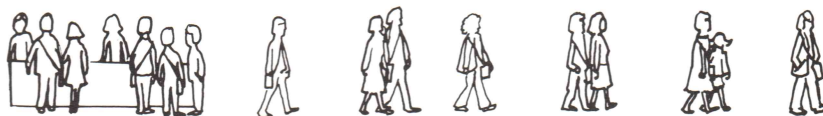
Industrial archeology developed several years ago as an adjunct to the historic preservation movement and adopted to its own needs some of the techniques of architectural history and historical archeology.

Industrial archeology, according to R. A. Buchanan, the British founder of the movement, consists of four major activities: investigating, surveying, recording and preserving. These activities are self explanatory and there are a number of books and manuals available which are devoted in some detail to them. Industrial archeology plays a valuable role in doing for the technological artifact what other disciplines do for their subjects.

A distinction needs to be made between industrial archeology as a bona fide discipline devoted to the serious study of the man-made past and industrial archeology as a treasure ground for "buffs." Sande and Hudson are leading authorities (in the United States and England, respectively) on industrial archeology. Yet their books offer the interested reader no particular insight into or information about industrial archeology that is not available elsewhere. Instead, these two books simply provide pictorial evidence of recorded industrial sites, and skimpy texts. This is unfortunate for a discipline that purports to study industrial artifacts in the context of human life and society. The development of industry has been a complex and hitherto little studied element of human culture. It is praiseworthy that attention is being paid it; however, these books neither live up to their promises nor satisfactorily define their subject.

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Sande's is a handsomely produced picture book consisting of illustrations from early photographs, engineering drawings and other graphic sources. Subtitled, *A New Look at the American Heritage*, Sande's book provides a visual portrait of the material remains of America's technological past. Concise texts accompany each of the 33 examples, which are arranged into five chapters, each devoted to a primary technological function: "Out of the Earth" (mining), "From Plants and Animals," "Power and Services," "Manufacturing," and "Transportation and Communication."

Appendices are devoted to brief essays on "The Practice of Industrial Archeology" and "Selected American Industrial Sites." Also discussed (very briefly) is a map coordinate system used by practitioners of industrial archeology. One wishes that the material included in the appendices had been

treated at greater length and in more detail. The present treatment fulfills neither the needs of the practitioner nor those of the amateur; the technical information is scant and not related clearly to the textual material in the main body of the book. All in all, the book, while having some merit, can best be placed in the coffee-table genre.

Kenneth Hudson's *The Archeology of Industry* is more disappointing. It serves no useful purpose for any audience; even buffs may find it unnecessary to own this book. Following a categorization of industry similar to Sande's, this book treats its industrial subjects with uncritical fascination. Unfortunately, the author fails to convey to the reader just what it is that is supposed to be fascinating. The problem is complicated by the fact that the book is largely text with relatively few pictures. The illustrations that are included are of uneven quality and

do not include their sources (a deficiency that is always frustrating); indeed, several illustrations are simply marginal sketches based on other unidentified pictures. In short, other than unrelated data about a few unrelated British industrial sites, this book has little to commend it.

Museum people who require some knowledge of industrial artifacts and manufacturers, and desire a book on the subject would be advised to choose between these two and select Sande's. The quality of photographs at least makes that volume a worthwhile picture book.
—Louis F. Gorr Δ

Dante Gabriel Rossetti and the Double Work of Art, by Maryan Wynn Ainsworth et al. Yale University Art Gallery, 1976. 117 pp., illus., paperbound, \$6.

Published in conjunction with a recent Yale Art Gallery exhibition, this catalog examines the work of Dante Gabriel Rossetti, writer and painter of the Pre-Raphaelite Brotherhood, who spent much of his creative life exploring the possibilities of poetry allied symbiotically with painting. "One art was used," says Ainsworth, "to expand the reader-viewer's experience of the other."

Sadly, a sincere interest in the art and literature of the Victorian period will not be enough to propel most readers through the verbiage of the catalog, which seems to have been written by scholars solely for other scholars. Prodigious research is clearly evident in the five essays which make up the text. Though several are stylistically graceful, all are dotted with footnotes and brimful of quotations that teeter on the brink of pedantry.

The progress of Rossetti's struggle with his muses and demons is meticulously charted. But it is hard to grasp the kernels of universal significance that would elevate this struggle above the merely topical and relate Rossetti's efforts to those

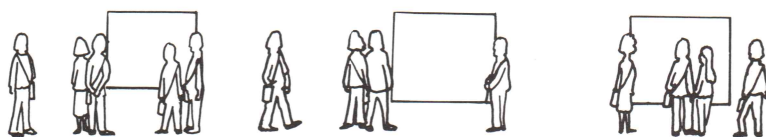
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Books

of more recent artists who explore similar problems. (Witness the recent *Art of Poetry: 1950-1975* exhibition at the National Collection of Fine Arts.)

It may be unfair to judge this catalog apart from the leavening influence of the exhibition it was intended to accompany. Another symbiotic relationship, perhaps?—*Mary Jean Madigan* Δ

A Vision Shared: A Classic Portrait of America and Its People, 1935-1943, edited by Hank O'Neal. St. Martin's Press, 1976. 309 pp., illus., \$39.95.

This is one of the handsomest books of its kind to appear in recent years. This compliment is directed equally to the physical book itself as well as to the treatment of its subject.

The work of the historical section of the Farm Security Administra-

tion in the 1930s and 1940s is well known and well documented. Under the spirited and tenacious direction of Roy Stryker, the photographers who worked for the FSA compiled a spectacular visual record of depression period America. Amassing over a quarter-million photographs—known in Washington as "the file"—the photographers touched on every conceivable facet of American life. Several of the photographs became familiar classics—such as Dorothea Lange's "Migrant Mother" and Walker Evans' pictures used in *Let Us Now Praise Famous Men*. However, most of the photographs in the file remained unknown.

The present book consists of the photographs the photographers themselves—including Ben Shahn, Dorothea Lange, Arthur Rothstein, Walker Evans and several others—considered most important (the deceased are represented by spouses). The photographers also provide commentaries that touch on why they chose particular subjects, the travails of photography as both art and social recorder, and other topics. The editor, Hank O'Neal, deserves a special note of praise for an intelligent text that ties the work of the 11 photographers together to form a coherent whole.

The photographs are reproduced in their original sizes in a high quality duotone process that captures the integrity of the original photographs without sacrificing too much to the demands of mass production.

The book should cheer representatives of several fields. The photographic historian will value its collection of images. The cultural historian will welcome it as a unique visual document of the first rank. The sociologist will find it valuable for its many insights into human life under stress. The ethnologist will appreciate its portrayal of the human habitat and its artifacts. While the price is high, it seems justified; for this book serves many

audiences with clear focus and dedication. It is a fine book and a solid contribution.—*Louis F. Gorr* Δ

The Golden Door: Artist-Immigrants of America, 1876-1976, by Cynthia Jaffee McCabe. Smithsonian Institution Press, 1976. 432 pp., illus., \$22.50.

Immigrants arriving in the United States often reflect upon the image of "the golden door" as they seek admittance to their new home and new way of life. For many artists, sculptors, architects and photographers, the golden door represents a unique opportunity to develop and expand their art.

The Hirshhorn Museum and Sculpture Garden's Bicentennial exhibition of the work of artist-immigrants explores this theme. The book is not only an excellent catalog for the exhibition but an authoritative study combining U.S. immigration history and fine arts history.

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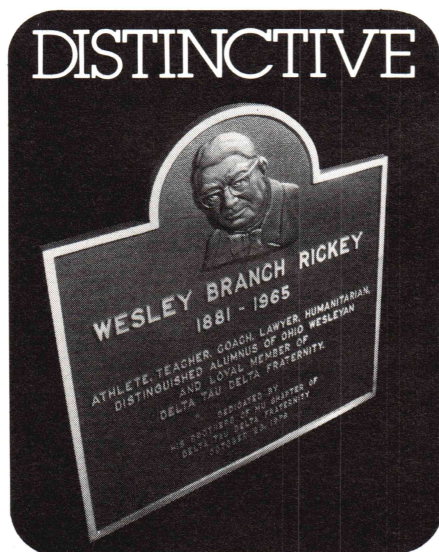
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The chronological organization of material from 1876 to 1976 unifies the text and the numerous illustrations to form a well-documented commentary. The book is organized around three major periods of U.S. immigration—the late 19th and early 20th centuries in which artist-immigrants came from Europe with new art philosophies such as cubism and futurism; the era of the second world war; and the period following the war and the revision of the immigration laws.

In his introduction, Daniel J. Boorstin states that "in the century after 1876, the United States became a laboratory and a symbol of the flowing together of world cultures." The work of the artist-immigrants is a part of this symbol and Cynthia McCabe's work can be considered to be a classic treatment of an important aspect of American art history.
—Michael E. Long △



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Knoll and Drapiewski, from page 51 which attempt to codify solutions to these problems. However, they have not been acted upon by the profession as a whole. Although each institution should be encouraged to adopt a code of ethics in order to provide guidance and predictability in this area, that code should not be considered as a replacement for individual contractual arrangements with museum professionals.

Professional Customs and Considerations

We have talked about museum personnel as "professionals," but perhaps that begs the question.⁷ Are they? Do they have expertise from which the public can benefit? Are they able to communicate that expertise? If so, is the museum the proper vehicle for transmitting this expertise? The answers to these questions must, by necessity and by the nature of museums, be an unequivocal "yes."

Museums are a type of academic institution. Academic institutions treat knowledge as an object. Museums treat an object as knowledge. Both have a social duty to educate. Professors lecture. Museum professionals serve as curators, conservators and lecturers. They all write in the context of their professional roles. However, here a large distinction arises.

In a university setting, the professor's intellectual products (writings, lectures and speech notes) are his or her property and not the property of the institution (see Professor Williams' case above). The prestige and pecuniary gain involved are personal incentives. At the same time, the professor's work serves an obvious social function. As we have seen, the tangible intellectual endeavors of museum professionals usually are retained by the museum; thus, the public loses the benefit of the incentive provided by the individual retention rights accorded academics. On the other hand, if all proprietary and copy-right interest in the writings of museum professionals were retained by them, the incentives of prestige and pecuniary gain would operate

with force and effect, as they do in academia.

It is in the public interest for museums to encourage the intellectual development of their professional staffs and to look with favor upon their making significant literary and scientific contributions. This is especially true today, as museums are increasing their public stature and are attracting the best-qualified professionals to top positions. This progress may be hampered if museums will not permit their professional employees to reap the benefits of their ingenuity and labor.

However, our purpose is not to advocate who should own intellectual or artistic property, but to suggest considerations the institution and the professional should make in determining the perimeters of employment, in the light of whatever policy or direction each has chosen to follow. Within these various perimeters, the subject of writings should be one of the main considerations, with a view toward

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a written memorandum describing each party's expectations.

Letters

Another circumstance that can and has caused confusion in museums relates to the ownership of letters. Museum professionals, by virtue of their close relationship to famous people, particularly artists, often correspond with those individuals. It goes without saying that these communications eventually become a body of historical knowledge. A question then arises about the ownership of these important documents and the right to their publication.

The law of ownership is quite clear here. The recipient owns the letters; the author owns the copyright in them. Thus, the recipient may either destroy or preserve the letters or permit a limited inspection by other people. The right to copy, distribute and publish the letters is retained alone by the person who wrote them. Thus, even though a museum, through its employee, has received correspondence from a particular person, the very fact of receipt and possession does not entitle it to publication rights.

If a curator has received correspondence from an important historical figure, another question arises. Do the letters belong to the curator or to the museum? There is no clear-cut answer. If the curator received the letter in the scope of employment the museum may successfully argue that the letter, and its receipt, was part of the employment circumstance and thus is owned by the museum and not the curator. The curator, on the other hand, may argue that it was his relationship with the particular person that was the motivating cause for the letter to be written and, thus, that receipt and possession of the letter is a personal right of the particular curator and not the museum.

This question becomes particularly important if the author of the letters has granted permission to publish them. If the author is well

known, publication may not only constitute a prestigious right, but may also involve considerable sums of money. Suffice it to say that Hamlet's ghost will loom no greater than the approximate justice in a court of law should such a circumstance arise, having not been the subject of contractual negotiations prior to the commencement of the controversy.

Museum professionals possess the capacity, energy and talent to make literary contributions.⁸ How and in what manner this is done, who will claim ownership, and how the copyright will be divided should be given full analysis, both by the institution and the professionals. Nothing destroys talent like dissent and distrust. It therefore behooves each party to consider its attitude on the questions posed here and then openly arrange with the other, preferably in writing, a method whereby those attitudes are secured so that future problems can be avoided.⁹ Δ

Notes

1. See excellent articles on this subject by Leonard DuBoff in *The Legal Aspect of Museum Operations* (American Law Institute-American Bar Association, 1976), p. 167; Alan D. Ullberg and Patricia Ullberg, "A Proposed Curatorial Code of Ethics," *MUSEUM NEWS*, May 1974, p. 18; Boswell, Greene, Kempner, Love, "Curatorial Conduct, A Report on Law and Practice" (unpublished); and Merryman and Elsen, "Code of Curatorial Conduct" (unpublished).

2. Effective January 1, 1978, this section of the Copyright Law will be changed to read as follows under Section 201(b): "*Works Made for Hire*: In the case of a work made for hire the employer or other person for whom the work was prepared is considered the author for purposes of this title, and unless the parties have expressly agreed otherwise in a written instrument signed by them, owns all of the rights comprised in the copyright."

Under Section 101 a "work for hire" is defined as: "(1) a work prepared by an employee within the scope of his or her employment, or (2) work specially ordered or commissioned for use as a contribution to a collective work, as part of the motion picture or other audio-visual work, as a translation, as a compilation, as an instructional text, as a test, as a supplementary work, as an answer material for a test, or as an atlas, if the parties expressly agree in a written instrument signed by them that the work shall be considered a work for hire."

Note: The impact of the new law would

not seem to significantly change what is presented in this article.

3. See, generally, Nimmer, *Law of Copyright*, Sec. 6.

4. *Ibid.*, Sec. 6.3, p. 124.

5. Under the new law effective January 1, 1978, with its specific emphasis on *written contractual arrangements* between employer and employee as they appear in Section 101, "Definitions," and Section 201(b), "Works Made for Hire," written contractual arrangements should be always considered.

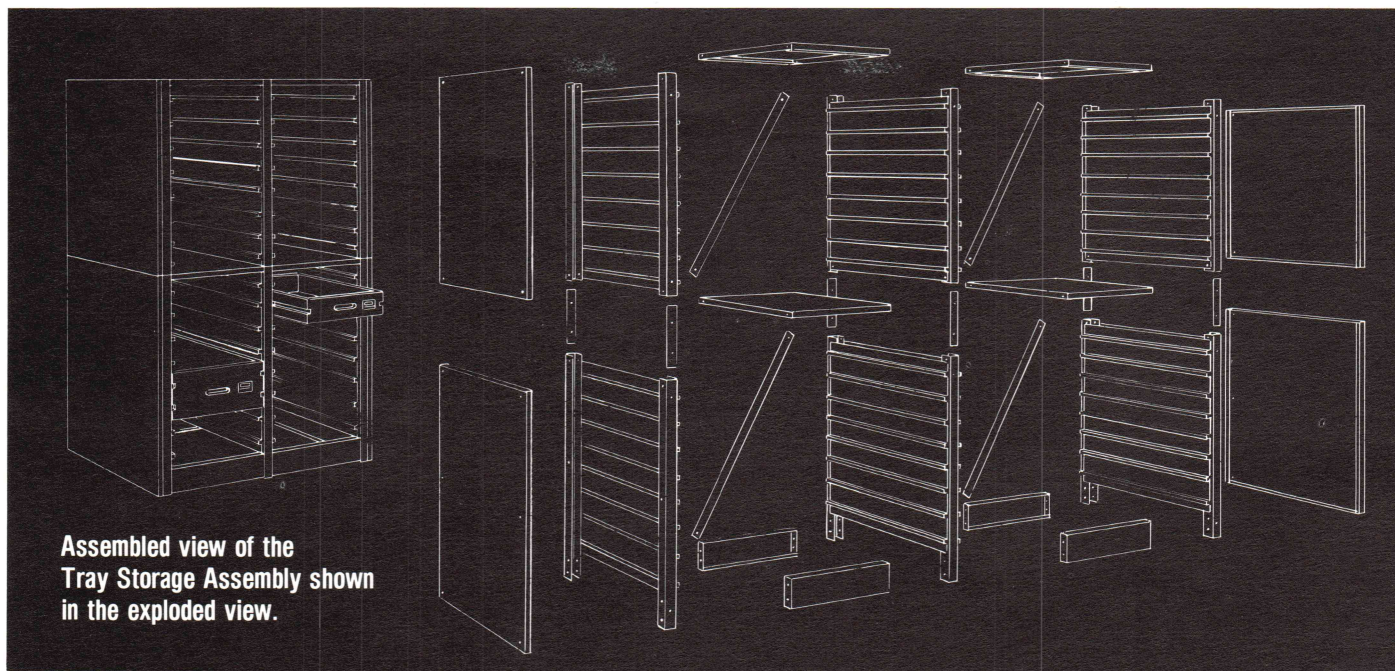
6. See DuBoff, Ullberg, Merryman.

7. See "Professionalizing the Museum Worker," by Dorothy Mariner, *MUSEUM NEWS*, June 1972, pp. 14-22.

8. We have discussed writings in the context of copyright law and employment contracting. Museum writings also raise questions of dual compensation, that is, compensation to the employee from a source other than the museum. The issue arises when personal income is generated from such activities as writings, lectures, speeches, teaching, consultant work, fellowships, appraisals and restoration. These problems are treated in the DuBoff, Merryman and Ullberg articles listed above.

9. Museums should make special note under Section 101, "Definitions," of "Works Made for Hire" Subsection (2). A close reading of this section as it appears, above, would seem to indicate that any time a work is "specially ordered or commissioned"—unless a written document is entered into between the person ordering or commissioning the work and the person doing the work indicating it will be a "work for hire"—then it will be construed as *not* to be a "work for hire" and the copyright will reside in the person actually doing the work. This has particular significance in the case of catalogs, *catalogues raisonnés*, exhibition catalogs, translations, or other instructional texts commissioned by the museum to an outside person who is not regularly employed. If this were to occur, absent an express written agreement that the copyright was to remain with the museum, then serious problems would arise as to royalty payments, editorial control, use of the materials and other related problems.

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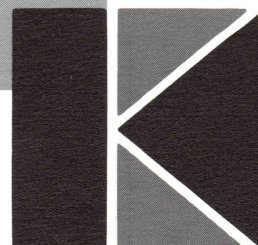
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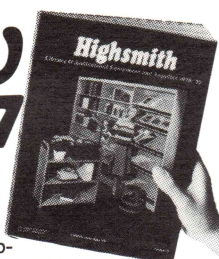
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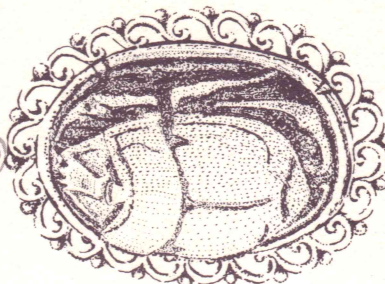
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